

1484. R. 11.

REFLECTIONS
On the CHARACTER of
IAPIS in *VIRGIL*:

O R,

The CHARACTER of
ANTONIUS MUSA,
PHYSICIAN to *AUGUSTUS*.

By F. ATTERBURY, D. D. late Bishop of Rochester.
Collated with the Original MS.

To which is added,
A Vindication of the AUTHOR for
quoting and interpreting a Passage in *Virgil*,
differently from the common and generally re-
ceiv'd Reading and Interpretation.

WITH

A POSTSCRIPT, and the PREFACE, which
was to have been published some Years ago with the BISHOP'S
Reflections, had not the then intended Publication been laid aside,
on account, that by comparing the printed Copy of the BISHOP'S
Reflections with the original MS. it was found to be incorrect and
imperfect.

L O N D O N :

Sold by THO. TRYE, by Gray's-Inn Gate, Holborn, 1740.
(Price Two Shillings.)

REFLECTIONS

On the CHARACTER of



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To which is added

A Vindication of the ALTHOR for

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DISPATCHED FROM THE COMMISSION AND REPLY TO

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II T I W

A POSTSCRIPT, and the PREFACE, which

Refections with the original MS. it was found to be incorrect and imperfect.

W O N O

Sold by T. No. 1, by Grav. Jan. 1840, 1840.
(Price Two Shillings)



TO THE
READER.



SOME Years ago when at Scarborough, whither I went to drink the Waters for my Health, I contracted an acquaintance with a worthy Gentleman of the Law. The Subjects of our Conversation were commonly History, Law, or Literature. Once in discourse he mentioned to me (I do not remember now upon what Occasion) this critical Piece of the Bishop of Rochester, Dr. Atterbury. My Curiosity prompted me to ask him, whether he had it then by him, and if I could have a Sight of it. The Gentleman very obligingly not only granted the Request, by sending the MS. to me the next
a 2 Morning

Morning ; but also gave me afterwards Leave to take, if I would, a Copy ; which I did, having been before Hand assured, that it had never appeared in Print. I could not but wonder, considering the Reputation of the Author, and the excellency of the Performance, that it had been so long kept from the Eyes of the Publick. Upon this, I thought an Edition of it would be acceptable to the Republick of Letters. The Season of the waters being over, I came to Town, and gave the MS. in order to be Printed, to a Man employ'd in the Bookseller's Trade ; who very glad of the Opportunity, charged himself with the Printing of it. The Book was almost ready for the Publication, when I had the Fortune to have the Perusal of the original Copy, by which I found Mine not to be an entire nor a correct one. This put a stop to the Publishting of the Book : And while it was under Consideration, whether those Varieties and Additions observed in the Original, were to be Printed at the End of the Book, as Addenda and Errata ; or rather to have the whole Printed again ; In that while, I say, the Undertaker of the Press (for what Motive it is best known to himself) thought convenient to proceed

ceed no further with it: So that the Design was intirely laid aside. I had then prepared a Critical Dissertation, to be Printed together with the Author's Work, as a Vindication for his quoting and interpreting Virgil's passage, differently from the common and general receiv'd Reading and Interpretation. Such a Vindication I thought most necessary to be join'd to the Book, lest the Author should have unjustly fallen under the Censure of the Criticks; and by it his Memory expos'd to new Reflections, as to call even his Learning in doubt.

Immediately after this Disappointment, I was obliged to go into the Country, where I made a longer stay than I wish'd: and as soon as I came back to Town, I was seiz'd with a most violent and dangerous Distemper; under which I have laboured these two Years, neither am now intirely free from it. While under so melancholy a Condition, the Reader may easily believe that I knew but very little of what passed in the World; being confin'd in my Room, and, what was more grievous to me, depriv'd of that Relief, which People under Afflictions find in Conversation. It was but lately, and by accident, that meeting with an old Friend, I came to know that
this

this critical Piece had been Publish'd in one of the Magazines; which, after inquiry, I found to be the London Magazine of January 1738. I was not a little surpris'd at this News, and to say the Truth, with some Indignation; considering, that so valuable a Piece of Criticism should have found no better way to appear Publick, but among the Rubbish of a Magazine. Upon this I resolv'd to execute what I formerly intended, and which would have been before this Time effected, had it not been prevented, partly by the humour or private View of others, and partly by my continual ill state of Health. I shall now therefore present the Reader with the Bishop's Work and his own Notes upon it, compar'd with the original Copy; so that he may be sure to read it as it was penned by the Author: To this I have, according to the first Design, added my Dissertation upon a various Reading and Interpretation of Virgil's Passage, in defence of the Author.

I flatter myself, that my Endeavour in producing to the publick View the Work of so polite a Scholar, as the Bishop was, in a better Manner than it did appear for the first Time; I flatter myself, I say, it will meet with a favourable Reception from the learned Reader, who can-

not

not but with some Pleasure see Justice thus done to the Merit, both of the Author and his Performance.

As for my Dissertation, some, I fear, will find fault with its Length, and condemn me for taking too much Pains, and spending too many Words on so little-important a Subject.

In answer to this, I will not appeal for my Defence to the Example of many learned Men, who have spared no Time nor Pains in writing at large on the like Subjects: neither will I insist on the Usefulness and Advantages of such Inquiries, to the better understanding the Classics, and to discover in them Beauties and Artifices unknown before, which otherwise would have been lost. I shall only say, that let the Subject be as little Important as some will have it; yet it ought to be considered, that since I was to clear and settle the Point in question, in order to vindicate the Author, I was obliged to do it in such a Manner, as to leave no room, if possible, for further Objections: which could not (at least to my Satisfaction) have been done without thoroughly examining, both the Reasons that might
be

be brought Pro and Con, and the Authorities that support them. It is by this Examination that the Work increased under my Hand, and is risen to a far grater Bulk than I intended. And as for those Reflections here and there intermixed, besides that they are not Foreign to the Subject, they may, I hope, in some Measure give relief to the Reader's Mind, while employ'd in so dry, tiresom and unpleasant a Theme, as this is.

REFLECTIONS
On the CHARACTER of
IAPIS in VIRGIL:
OR,

The CHARACTER of
ANTONIUS MUSA,
PHYSICIAN to AUGUSTUS.

By FRANCIS ATTERBURY, D. D.
Late Bishop of ROCHESTER.



L O N D O N :
Printed in the Year MDCCXL.

REFLECTIONS

ON THE CHARACTER

OF THE VIRGIL

OR

ANTONINUS MUS

PHYSICIAN

D.D.

LONDON:

Printed in the Year MDCCXI.

REFLECTIONS

On the CHARACTER of

IAPIS in VIRGIL:

O R,

The CHARACTER of

Antonius Musa, Physician to *Augustus*, &c.

IN History-painting, the particular Figures, we know, are often taken from the Life, and the case, I doubt not, is the same with respect to many Characters in the *Aeneid*, which were not drawn by the Poet at random. The Manner in which *Virgil* represents those feigned Persons, has something in it, that shews them to have been copied from living Originals; and therefore, beautiful as those Images are, we lose half their Beauty, by not knowing who sat for them.

B

Virgil

Virgil seems particularly touch'd with the Charms of Friendship ; and has therefore employ'd all his Art to illustrate it in the Persons of *Euryalus* and *Nisus* ; whom he introduces for the Purpose, into two of his best Episodes, and dwells largely in both, on the little Circumstances of their Story. This he has not done with regard to any other of the subaltern characters in the *Æneid*, and we must suppose him therefore very fond of the Subject ; especially, if considered as the most exact, reserved, and judicious of Writers. Is it not natural to think, that in this, and many other cases, he has scatter'd thro' his Works under feign'd Names, the true Resemblances of some of his most intimate Friends ; endeavoured by that Means, to give them a Share of the Immortality, which his Poem was to enjoy ? Tho' by the Negligence and Stupidity of those who made Comments upon him, and said nothing of these secret Views, his Design has in great Measure miscarried.

For Instance : Can any one read those admirable Lines at the End of the second Episode, relating to those two Friends,

*Fortunati ambo ! si quid mea carmina possunt,
Nulla dies unquam memori vos eximet aeo*

Dun

Dum domus Æneae Capitoli immobile saxum

Accolet, Imperiumque Pater Romanus habebit.

I say, can any one read those Lines, without judging immediately, that *Virgil* must have had two *Romans* in his Eye when he wrote them, whose Character, Friendship, and Fate is described under that of *Euryalus* and *Nisus*? What else can justify so pathetick an Excursion of the Poet in his own Name?

--- *Si quid mea carmina possunt, &c.*

A Liberty not allow'd to Epic Writers, and scarce taken by him in any other Part of his Work; except where he invokes the Muse to assist him on some extraordinary Occasion. Nor would it perhaps have been altogether excusable here, had not known Persons, and a real Event been shadow'd under this poetical Fiction. That *Augustus* fate for the Character of *Æneas*, is agreed by the Commentators, even by those of them that are least attentive to such Observations. And indeed, what *Horace* and *Virgil* himself say on this Head, puts it out of Doubt. *Virgil* in the Introduction to his third *Georgick*, added probably after he had formed the Plan of the *Æneid*, intimates his Design in these Verses:

*Mox tamen ardentes accingar dicere pugnas
 Cæsaris, & nomen famâ tot ferre per annos
 Titboni primâ quot abest ab origine Cæsar :*

Which implies, that the Battles and other famous Exploits of *Augustus* should be deliver'd down to Posterity, in the resembling Circumstances of those of *Æneas*. *Horace* speaks yet more plainly to the Point, where he writes to *Augustus* himself, and gives him an Advantage over the *Macedonian* Hero in this respect, that *Alexander's* outward Lineaments only had been taken by the exquisite Artists of his Time ; whereas the very Mind and Manners of *Augustus* had been described by *Virgil* and *Varius*. He mentions their Names, and then adds,

*Nec magis expressi vultus per abenea signa,
 Quam per vatis opus mores animique virorum
 Magnorum apparent.*

Varius had done this in his Panegyrick on *Augustus*, now lost, and *Virgil* can only be supposed to have done it in the Character and Actions of *Æneas*.

As

As the Hero of *Virgil* was certainly intended to express *Augustus*, (of which many Proofs, if necessary, might be given) so divers Characters in his Poem were doubtless design'd, as I have said, for particular Persons, well known at the Time when *Virgil* wrote. Such I suppose, the Character of *Iapis* in the twelfth *Æneid* to have been, and *Antonius Musa* the Physician of *Augustus* to be represented by it. He was of the Court and Retinue of that Prince, and attended his Person, as *Iapis* attends *Æneas* in his Campaigns, and Voyages. He was very intimate with *Virgil* and *Horace*, as appears from an Epigram address'd to him by the former, still remaining among the *Catalecta*, and by what the latter says of him in one of his Epistles; both of them had infirm Constitutions, one we know, was under *Musa's* Care on that Account, and so we may justly believe was the other. It is no Wonder therefore, if *Virgil*, the most grateful of Men to his Friends and Benefactors, should have been willing to do Honour to his Memory by finding a Place for him in his Poem. He seems to have wounded *Æneas* on Purpose to introduce *Iapis* for the Cure: Which, after some Thoughts spent on the Reasonableness of this Incident, as he has plac'd it, is the best Account I can give of

of it. For it is certainly employed, when one would least have expected it, when the *Æneid* hastens towards a Close, when the two Armies are engaged for the last Time and with the greatest Fury, and when the single Fight between *Æneas* and *Turnus* is just coming on, by which the whole is to be determin'd; the Action then grown hot, and at its height, cools and stands perfectly still, while *Iapis* is performing the Cure on *Æneas*. At such a Time and in such an Exigence, the friendly Design of the Poet to immortalize the Physician, is perhaps the best Account we can give of his Conduct.

Indeed *Musa* deserv'd to be thus honour'd by the Pen of *Virgil*; for he was eminent in his Faculty beyond all his Contemporaries, as *Iapis* is said to have been, *Phæbo ante alios dilectus*. He had recovered *Augustus* from a dangerous Illness, and was so dear to the People of *Rome* on that Account, that a publick Statue was erected to his Honour. *Iapis* in like Manner heals *Æneas*; and it may be observed, (if that Remark be not too minute) that both the Cures were perform'd by Bathing. The Statue for *Iapis* was wanting to compleat the Parallel. *Virgil* has added it, by giving us such a noble Likeness of him, as will outlast Brass and Marble.

For

For certainly the Character of *Iapis* here display'd, is one of the most moral, beautiful, and perfect in its Kind of any that is to be met with in the whole *Æneid*. It is painted according to the Distinction made by the *Italians*, as to the Works of their great Masters ; not only *con diligenza*, or *con studio*, but *con amore*. There is a Fondness of Expression (if I may be allowed that Phrase) used by *Virgil* in tracing and heightning the several Parts of it ; so that it must have been a favourite Piece : And upon examining it throughout, one cannot help thinking that he had some Friend of the Faculty present to his Mind, while he was drawing it.

'Tis for the Sake of such another, that I shall enlarge my Reflections on this Head ; and in the Course of them shall have him often in my View, as *Virgil* had *Musa*, without naming him.

Æneas just ready to engage *Turnus*, is wounded by an Arrow from an unknown Hand, and obliged to retire from the Field of Battle to his Tent, supported by *Mnestheus* and *Achates*.

The Words of *Virgil* on the Occasion of this Wound receiv'd, are very remarkable.

Ecce

- “ *Ecce viro stridens alis allapsa sagitta est,*
 “ *Incertum quâ pulsa manu, quo turbine adaëta,*
 “ *Quis tantam Rutulis laudem, casusne Deusne*
 “ *Attulerit, pressa est insignis gloria facti ;*
 “ *Nec sese Æneæ jactavit vulnere quisquam*

Why all this Variety of Expression to tell us that it was not known from what Hand the Wound came ? Nothing is more common than such a Circumstance in a Battle. He lays, one would think, more Weight on this Particular than it deserves ; but he intends it by Way of Contrast to what is to follow, where he will not only mention him that heal'd the Wound, but give us also a particular Account of his Talents and Character : And it will heighten the Praises he gives to the one, that he passes over the other altogether in Silence.

I shall recite the whole Passage relating to *Iapis* as it lies in the Poem, and then suggest some Reflections upon it. Some of these may perhaps be new, even to those who are well acquainted with *Virgil* ; and few of them, I believe will be found either in his ancient or modern Commentators.

Jamque

Jamque aderat Phoebo ante alios dilectus Japis
 Jasides : acri quondam cui captus amore
 Ipse suas artes, sua munera lætus Apollo
 Augurium, citharamque dedit, celeresque Sagittas.
 Ille, ut depositi proferret fata Parentis,
 Scire potestates herbarum, usumque medendi
 Maluit, & mutas agitare inglorius artes
 Stabat acerba fremens, ingentem nixus in hastam
 Æneas, magno juvenum & mærentis Juli
 Concurfu, lachrymis immobilis. Ille retorto
 Pæonium in morem senior succinctus amictu,
 Multa manu medica Phæbique potentibus herbis
 Nequidquam trepidat, nequidquam spicula dextra
 Sollicitat, prensatque tenaci forcipe ferrum
 Nulla viam Fortuna regit : nihil auctor Apollo
 Subvenit : & sævus campis magis ac magis horror
 Crebrescit, propiusque malum est. Jam pulvere cælum
 Stare vident : subeunt equites, & spicula castris
 Densa cadunt mediis. It tristis ad æthera clamor
 Bellantum Iuvenum, & duro sub Marte cadentum.

*Hic Venus, indigno nati concussa dolore,
 Dictamnium genetrix Cretaea carpit ab Ida,
 Puberibus caulem foliis, & flore comantem
 Purpureo: non illa feris incognita capris
 Gramina, cum tergo volucres hædere sagittæ.
 Hoc Venus, obscuro faciem circumdata nimbo,
 Detulit: hoc fusum labris splendentibus amnem
 Inficit, occulte medicans: spargitque salubres
 Ambrosiæ succos, & odoriferam panaceam.
 Fovit ea vulnus lymphæ longævus Iapis
 Ignorans; subitoque omnis de corpore fugit
 Quippe dolor: omnis stetit imo in vulnere sanguis.
 Jamque secuta manum, nullo cogente, sagitta
 Excidit, atque novæ rediere in pristina vires.
 Arma citi properate viro. quid statis? Iapis
 Conclamat, primusque animos accendit in hostes.
 Non hæc humanis opibus, non arte magistra
 Proveniunt, neque te, Ænea, mea dextera servat:
 Major agit Deus, atque opera ad majora remittit.
 Ille avidus pugnae &c—*

How recommendable and beautiful an Idea has *Virgil* here given us of this Physician? He reckons up the four Arts *, in which *Apollo* was supposed to excell, which were under his peculiar Patronage, and which he distributed, as he pleas'd, to his Votaries and Favourites. In three of these, he tells us, *Iapis*, when young, had made great Advances, but neglected the Study of them, and pursu'd only the fourth, the Skill of Medicine, that by the means of it, he might protract the Life of an aged Father, then labouring under some great Infirmary; whose Name therefore *Virgil* records, together with that of the Son, *Iapis Iasides*.

Of all the Motives that could determine a Man to the Study of Physick preferably to other Arts and Sciences, sure the worthiest and best is that of filial Piety. 'Tis what distinguishes the Character even of the Hero of the *Æneid*, and was a remarkable part of *Virgil's* own, as appears from some Verses he compos'd at the time of his Flight from *Mantua*, wherein his Father accompany'd him, and of whose Danger he there speaks with all imaginable Concern and Tenderness. It was natural therefore for him to adorn his Friend

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with

* *Vide* Note at the End.

with a Quality, which he himself priz'd and possess'd: and perhaps, if we knew *Musa's* Story, we should find that there was something in it parallel, even in this respect, to what is here said of *Iapis*.

His determining himself to be a Physician upon the laudable Motive before mention'd, is still farther recommended to us by this heightning Circumstance, that he possessed the other Arts in Perfection, and exercis'd them with Skill and Success. Thus much, I think, is strongly implied in these emphatical Words,

“ — *Acri quondam cui captus amore*

“ *Ipse sua artes, sua munera lætus Apollo*

“ *Augurium, citbaramque dedit celeresque sagittas.*

The Gifts of the Gods to those they favour and love, are always to be supposed perfect, and not made by halves: *Iapis* therefore must have excell'd in those Arts, which he renounced for the Study of Physick, and these Arts were all such as the Romans held in high Esteem. The College of *Augurs*, and the Library of *Apollo* in the *Vatican*, sufficiently prove the re-

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gard that was paid to the two first; and as to the third, express'd by *Sagittæ*, it means the *Peritia jaculandi* in general; includes the Art of managing the Javelin or Dart as well as the Bow; and was one of those military Exercises, in which the *Romans*, whose Empire was owing to their Arms, excelled.

Divination, Poetry, and Soldiery, were all honourable and advantageous to those that profess'd them; and yet *Iapis*, intent upon recovering his Father, quits them all for a Profession, which was not then in high Repute, and made no great Figure and Noise in the World, except what is borrow'd sometimes from the Character and Perfections of some excellent Person, who happen'd to practise it.

——*Usumque medendi*

Maluit, & mutas agitare inglorius artes.

We are not to wonder, that *Virgil* rewards this pious Concern of *Iapis* for the Life of his Father by lengthening his own: he styles him *Senior* in one place, and *Longævus* in another. He makes him on this account dearer to the God
of

of Medicine than the rest of the Tribe, and advances him to be prime Physician to the Founder of the *Roman* Empire, and Author of the Race of *Iulus*. The good Qualities and great Talents of *Iapis* have, by *Virgil's* means, a Recompence which is proportion'd to his Merit, and the just Consequence of it. Were the prime Physicians of Princes always prefer'd with as much Justice, perhaps many of those Princes would sit longer on their Thrones than they do, and reach the Years of *Æneas* or *Augustus*.

It may be observ'd, how short and yet just and full an Account *Virgil* here gives us of the Extent of Physick and Surgery, as then jointly exercis'd. He makes them to consist in the Knowledge of the Power of Simples and in great Use and Experience.

Scire potestates Herbarum, usumque medendi.

The one relates to the Theory of that Art, the other to the Practice; without the latter of these, he insinuates the former can be of no service; and for this reason also he may be suppos'd to have ascrib'd *Longævity* to his *Iapis*. The *Materia Medica* then consisting chiefly in
Botany .

Botany might be acquir'd in early Years ; but Age, and long Use were requisite to mellow and ripen the Physician in the Art of Healing. There are no useless Words we see in *Virgil* ; all he says is full of good Sence, and will afford us wise Reflections, if we have but the Skill and the Patience sufficient to unfold them.

It will not be thought refining, I hope, if I suppose also *Virgil's* meaning in this Passage, to have been to intimate to us, that Art and Industry, however necessary in Physick, are not sufficient without an happy Genius or Disposition of Nature, which peculiarly fits Men for that Profession, and which seems born with them, and deriv'd immediately from the Diety. 'Twas by the particular Favour of *Apollo* that *Iapis* excell'd : If he had not been *Phæbo ante alios dilectus*, he had never arriv'd to the height of his Faculty. The Son of *Syrach* has said the same thing with greater Authority. *Honour a Physician* (says he) *with the Honour due unto him, for the Lord hath created him. Of the Most High cometh healing. And he hath given Men Skill, that he might be honoured in his marvellous Works.* It may be thought indecent thus to mix what is Sacred with what is Profane : but

I cite the Author of *Ecclesiasticus* on this occasion, merely as a wise Observer of Men and Things, without regard to his Character on other Accounts. And as such perhaps I shall take leave to cite him again ere I end these Papers.

When *Iapis* goes to Work, we find the Methods employ'd by him to have been, a Bath of Herbs, and the Use of the *Forceps*. In the one of these *Virgil* includes the Remedies, in the other the Instruments of Surgery. And he particularly (more than once) takes Notice of the *Manus Medica*.

—*Multa manu medica trepidat*—

—*Spicula dextra*

Sollicitat---

Jamque secuta manum nullo cogente sagitta.

—*Neque te, Ænea, mea dextera servat.*

Or that Dexterity in handling the Part affected, which is look'd upon, as one of the best and happiest Qualification of those that are employ'd on such Occasions. He seems also to imply, that the Practitioners of that Time had a peculiar and becoming Dress, by which they were distin-

distinguish'd, and which was tuck'd up or thrown back, but not laid aside, at the Time when they perform'd such Operations. At least such an Habit is by *Virgil* provided for *Iapis*; and by that means, some Addition, as it were, is made to the Gravity of his Character.

Ille retorto

Paeonium in morem senior succinctus amictu.

Unless we will say, that this Circumstance was intended to express the extraordinary Diligence of *Iapis* in dressing his Master, without losing any time, even by laying aside his Habit. I should have thought so indeed, if the Words *Paeonium in morem* did not seem to refer to somewhat customary.

Virgil has otherwise taken Care to express the Diligence of *Iapis* in attending *Æneas*, and his Sollicitude in performing the Cure. The first Words, by which he introduces him, are, *Jamque aderat*, &c. He is at the Tent, we see, almost as soon as *Æneas* himself; nor does it appear that he was so much as sent for on this Occasion. The Rumour of the Master's Wound soon reach'd the faithful and vigilant Servant,

D

and

and immediately we find him on the Spot. *Famque aderat*. This is not always the Case of those that excel in the Faculty, but wherever it is, gives a particular Lustre to their Character.

The Care and Anxiety of *Iapis* in the Operation, and his turning himself every way to give *Aeneas* Relief are thus in the most lively and emphatical Manner set out.

— *Ille retorto*
Paeonium in morem senior succictus amictu

Multa manu Medica, Phoebique potentibus herbis
Nequicquam trepidat, nequicquam spicula dextra
Sollicitat, prensatque tenaci forcipe ferrum.

Nulla viam fortuna regit, nihil auctor Apollo
Subvenit —

Several Methods of his Art, which he employ'd, are particularly express'd; and it is intimated to us, that he employ'd all, tho' none succeeded. Nevertheless he desists not, nor is discourag'd, but continues his Applications till a Divine Power comes to his Assistance, and blesses his honest and skilful, tho' hitherto fruitless Endeavours.

Hic

*Hic Venus, indigno nati concussa dolore,
 Dictamnium genetrix Cretaea carpit ab Ida,
 Puberibus caulem foliis, & flore comantem
 Purpureo: non illa feris incognita Capris
 Gramina, cum tergo volucres haesere sagittæ.*

The Moral I would suppose couch'd under this Part of the Relation is, that where human Art fails, divine Aid begins, whenever the Cause and the Person justify such an Interposition. And it is intimated also to us, that the Gods sometimes give extraordinary Success to the Prescriptions of a good Physician, who is at the same Time a good Man: So that it is wise in us, when we want the Assistance of the Faculty, to make Use of those in it, who are of this Character. It is plain that *Iapis* relied not wholly on his own Skill, but had secretly invoc'd the God of Medicine, while he was busied in the Cure. The Words

Nihil auctor Apollo

Subvenit---

sufficiently imply it.

This Method of Practice would now perhaps be thought a little singular, nor was it then I suppose, very common; since the eldest and most famous Professor of the Art, *Hippocrates*, is observed, through all his Works to have mention'd τὸ θεῖον but once; and even then it is disputed by his Commentators, whether that Phrase had any Relation to the Deity. However, *Virgil*, we see, was not ashamed to join these two Qualifications together, the Use of Remedies, and a Dependance on the Gods for the Success: And he has done it not here only, but in other Places of his Poem; particularly, where he mentions *Hippolytus*, as brought to Life by the Favour of *Diana*, and the Skill of *Æsculapius*.

Paeoniis revocatum herbis, & amore Dianae.

Will it be indecent after this, if I once more cite the Son of *Syrach*'s Authority to the same Purpose? There is, says he, a Time, when in the Hand of the Physician there is good Success: for he shall (not only prescribe, but) pray unto the Lord, that he would prosper what he gives for Ease and Remedy to prolong Life. This it seems was a Notion that prevail'd among the Jews and Heathens as to the Practice of Physick; would

would it be any Disgrace to us, if it were countenanc'd a little among Christians? But these Reflections are perhaps too serious. I proceed to those that may be thought less exceptionable.

After *Venus* had secretly made the Infusion.
Fovit ea vulnus lymphæ longævus Iapis
Ignorans——

Tho' *Virgil* presents *Iapis* as knowing and experienc'd in his Art, he thinks not that he lessens his Character, by imputing Ignorance in the present Case to him. Divine Assistances are unseen and unfelt at the Time they are communicated: They appear only by the Effect, which when it happen'd, we shall find *Iapis* to be the first who perceiv'd and own'd it. 'Tis no Reproach to his Skill, that he did not himself light on this Remedy and apply it. How should he? when two of the Ingredients were such as a God only at that Instant could furnish, the Juice of *Ambrosia*, and the *Dictamnium* or Dittany, that grew on Mount *Ida*, and on that Mountain only? It seems the Vertue of that Herb consisted in applying it green, and in the Flower.

Puberibus foliis & flore comantem
Purpureo

In like Manner, as the wild Goats of Crete made use of it. * *Iapis* therefore could not possibly be Master of it without the help of some Divinity. Each way *Virgil* takes care, that the confess'd Ignorance of *Iapis* should be no Blemish to him here; as we shall find that his own ready Acknowledgment of it afterwards does him great Honour.

Upon *Iapis*'s continuing to bathe the Part, after this Infusion, the Cure is performed in in an instant,

Subitoque omnis de corpore fugit

Quippe dolor, omnis stetit imo in vulnere sanguis:

Jamque secuta manum, nullo cogente sagitta

Excidit

Three different Symptoms of this Cure are in these Verses distinctly express'd. The Pain
Aeneas,

* *Vide Note at the End.*

Aeneas felt vanish'd at once, the Blood ceas'd to gush from his Wound, and the Arrow itself dropped easily out of it. It is observable how these several Effects are adapted to the several Ingredients, that were thrown into the Bath by *Venus*. The Dittany loosens the Arrow: the Plant he calls *Panacea* remov'd the Pain (for so the very Derivation of the Word implies) and the *Succus salubris Ambrosiae*, whatever that Juice was, help'd to stanch the Blood, and close the Wound by its healing Quality. So exactly has *Kirgil* made the Cause and the Effect, the Remedy and the Cure to correspond with each other. The Issue of all is, after the Enumeration of these Symptons, that *Aeneas's* Strength was immediately and entirely restored.

— *Atque novae rediere in pristina vires.*

This Effect was too unusual and sudden to flow merely from a natural Cause: and therefore is added to shew, that the Cure was miraculous; and so we shall see *Iapis* understands and declares it to be without the least Hesitation.

He

He had been hitherto silent while the Operation was going forward: nor could he indeed then have said any thing but what was discouraging. Now in a rapture he cries out.

Arma citi properate viro—
Arms, and the Man who had now recover'd his Strength to wield them, are Terms suited to each other: they are those, by which *Virgil* opens his *Aeneid*, and includes in them the whole Subject of it. He there uses them in his own Person, and now, when the Action draws to a close, he puts them again into the Mouth of his favourite Physician, who thus proceeds.

— *Quid statis? Iapis*

*Conclamat, primusque animos accendit in hostes.
Non haec humanis opibus, non arte magistra*

Proveninut, neque te, Aenea, mea dextera servat:

Major agit Deus, atque opera ad majora remittit.

From these few Words and this short Account of his Behaviour many things may be observ'd to his Advantage, which *Virgil* with a masterly Hand has either express'd or insinuated

ted in order to raise the Character of *Iapis*, and render it every way amiable and venerable.

His publick Spirit, his Zeal for *Æneas's* Safety, and Affection for his Cause are here apparent. What can declare them more, than the abrupt manner of his entring on this honest and beautiful Expostulation?

He stays not to congratulate his great Patient upon the Cure, or to receive the Congratulations of others: his Concern is only lest any Moment should be lost; and therefore he addresses himself immediately to the Crowd, and reproaches the delay of those, who stupidly look'd on, and forbore to bring the Hero his Armour. Intent upon the Common Good, and push'd by a strong Impulse, he neglects little Decencies, and forgetting his Profession, is the first to encourage the drooping Soldiers, and to warm them into a Desire of renewing the Combat.

—*Primusque animos accendit in hostes.*

Virgil plainly intended by this Account to tell us, that he was no less a good Patriot, than an excellent Physician.

E

His

His Modesty, Probity, and Piety appear at the same time to us. He disclaims all pretences to Merit in this Cure: he denies that Art in general, or that his Art in particular did or could perform it.

Non haec humanis opibus, non arte magistra:

Proveniunt, neque te, Ænea, mea dextera servat.

He acknowledges the Interposition of a Divine Power, without which all his own Industry and Skill had been fruitless; and having by this means shewn his Master to be the immediate Care of Providence, he fears not to promise him and his Army Success in the approaching Engagement. The Divinity that supply'd the Means, he was sure, would accomplish the Work; and therefore is so far from being alarm'd at the new Dangers which Æneas might run, that he pushes him anew into the midst of them.

Major agit Deus, atque opera ad majora remittit.

This is painting to the Life, tho' in Miniature; every Stroke of the Pencil discovers some new Feature

ture, something particularly beautiful in the Person intended to be drawn. *Apollo*, *Virgil* had told us, bestow'd originally on *Iapis* three Arts, in which he excell'd.

Augurium, citharamque dedit, celeresque sagittas.

Tho' *Iapis* had intermitted the Study of those Arts to pursue that of Medicine; yet still we find him possess'd of the two first at least, and exerting them here in a very remarkable manner. His Skill in Divination (*Augurium*) manifests itself by his first lighting on the Cause of *Aeneas's* Cure, and then foretelling the Event of it. His Talent for Poetry and Musick, which the Word *Cithara* implies, *Virgil* has taken care to secure to him, by those fine Lines he makes him utter on this Occasion, which are as just and numerous as any in the *Aeneid*. And as to his Knowledge of the *Celeres Sagittae*, there is, methinks, some little Reference, some Allusion to that Gift in the very Nature of the Operation, about which he is employ'd. So that the Poet forgets not in the Conclusion of this little Episode (if I may so call it) what he had said at the Entrance of it. His Account of *Iapis* is throughout consistent and of a piece. And I may, after this particular Examination of it, now safely appeal

to Men of Judgment and Taste, whether what I laid down concerning the Character of *Iapis* be not true. That it is certainly one of the most moral, beautiful and perfect that occurs throughout the Poem; and consequently must have been design'd to represent some Physician of Note, with whom *Virgil* was particularly acquainted; and who could that be but *Antonius Musa*? Happy he was to be acquainted with such a Poet and such a Friend, who knew his Worth, and did such Justice to it, that I persuade myself, if *Musa* outliv'd *Virgil* and the Edition of his Poem, (as I think he did) he valued himself more upon these Verses of his, than upon all the Liberalities of *Augustus*.

An Endeavour to set this Point in a true Light, was the real occasion of what I have written; wherein I have also intermix'd Reflections of a different kind as they occur'd, and as I judg'd them useful to illustrate the Art and Conduct of *Virgil* in managing this Incident. Some of these Reflections will, perhaps, be thought too refin'd, and rather fancyful than just. I am apt to think them so myself, and that I have here and there indulg'd my Passion for *Virgil*, and ascrib'd to him more than

than he expressly intended. A very pardonable Fault in his Commentators and Admirers! who are sure to omit ten Observations, that might be made to his Advantage, for any one which they start, that does not strictly belong to him. However, most of the Thoughts I advance, have, if I mistake not, a real and solid Foundation. Such as they are, they have offer'd themselves to me without the help of Books, of which I am not now Master; and if I were, should, perhaps, have chosen not to consult them; being persuaded, that the Text of great Authors well consider'd, is always the best Comment on itself, and affords the truest Light towards entering into the Sense and Spirit of them.

The Contemners of the Ancients take more Pains to censure than understand them. Such Reflections as these, if well grounded, may contribute to give them juster Notions than they have, of the Exactness and Propriety of *Virgil's* Thoughts and Expressions, and lead them to peruse his Works with more Attention and Reverence than they usually bestow upon them. For certainly he was a Man, who with a noble Ambition aim'd at Immortality, and took the truest ways to compass it. He had always in his Eye
that

that Important Advice of *Longinus*, given to those Writers who desire to excel. That they should frequently ask themselves the Question, *πῶς ὁ μετ' ἐμὲ ἀνέσται αἰών*, How will Ages to come think and speak of me? In this Spirit, and with this View he writ his *Æneid*. Had he given it his last Hand, it would, I am persuaded, have been the noblest Work, that the Mind of Man by its natural Powers (not only did ever produce, for such it now is, but is) capable of producing. That is not the Case, for he died before he could finish it, and laid that Disappointment so much to Heart, as to endeavour to destroy what did not answer the Idea of Perfection he had conceiv'd. There is no room to dispute this Fact; the Authorities for it, are beyond Exception, and it gives us an higher Notion of *Virgil*, than even his Poem can furnish us with; since it was, doubtless, a greater Proof of his superior Judgment and Genius to resolve to burn what he had written, because he held it imperfect, than to have been able to compose it. We are beholden to *Varius* and *Tucca* that this Resolution was not executed; and Posterity ought ever to be grateful to their Memory on that Account. What they writ themselves is lost, and lost, perhaps, by the surpassing Excellence of the

the Poem which they preserved, and by the extraordinary Praises, which they themselves, (whose Judgment was then held in high Repute,) without Envy bestow'd upon it.

How different has the Fate of *Virgil* been in our days! When Men have try'd their Reputation on the Ruin of his; and by finding Faults with his matchless Work, to make way for the Reception of their own insipid Performances. The ill Success of the attempt will not, I believe, tempt others to renew it. These, I hope, may be the last Efforts, that Ignorance and want of Taste will make on the Characters of Men, whom the universal Applause of so many succeeding Ages has put beyond the reach of our Censure, and whom it will ever be our Happiness to admire, and our Glory to imitate.

Haec ego huius

Ad Sequanae ripas, Tamesino a flumine longe

Fractusque
Jam senior, languensque, sed ipsa in morte
meorum

Quos colui, Patriaeque memor, nec degener us-
quam.

NOTE to Page 11.

Horace trac'd the Steps of Virgil in his *Carmen Seculare*, where he enumerates in one Stanza these four Attributes of Apollo.

Augur & fulgente decorus arcu
Phoebus, acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus.

The words are good, but do, not I think, rise up to the Force and Beauty of Virgil's Expression. There is a second Instance in the same Ode, wherein, Horace imitates another celebrated Passage of Virgil, and falls equally short of it.

Tu regere Imperio Populos, Romane, memento,
Partere subjectis, & debellare superbos.

Imperet bellante prior, jacentem
Lenis in hostem.

Says the one

Says the other

It cannot be doubted, upon the Comparison, whether the first of these be not said with more Dignity and Grace than the Latter. And so it must happen to any Man, even to Horace himself, that ventures to say the same thing Virgil did, after a different manner. Let me add, that the Design of Horace to imitate Virgil decides the Dispute, that has been rais'd about a various reading of *Impetret* for *Imperet*, which plainly refers to the *Imperio* of Virgil.

NOTE to Page 22.

* *Auditum est*—*Capras in Creta feras, cum essent confixae venenatis sagittis, herbam quaerere, quae Dictamnus vocatur; quam cum gustavissent, sagittas excidere dicunt è corpore.* *Cic. de Nat. Deor.* 1. 2, I suppose Virgil to have had this Passage of Cicero in his Eye, because I find, that both he and Horace were very well versed in Cicero's Writings, and made use sometimes of his very Words; tho' they were too good Courtiers to venture the Displeasure of Augustus by mentioning him with Respect; (as they must have done, if they had mentioned him at all) in their Poems. And yet Both had proper Occasions of doing honour to his Memory (as I could shew) but avoided them.

A
VINDICATION
OF THE
AUTHOR,

For Quoting and Interpreting

A Passage in VIRGIL,

Differently from the common and generally receiv'd

Reading *and* Interpretation.



L O N D O N:

Printed in the Year MDCCXL.

*Quis non miretur, in hoc Poëta tam vulgato, tam obvio, tam excusso diu-
tina cura & meditatione, subesse mendas intolerabiles, & sensus occul-
tiores non ab artificioso Interprete Donato, non ab Honorato Servio,
Gellio, Hygino, cæterisque Grammaticis vel non animadversos, vel
non annotatos? Jo. Baptista Pius Annot. Poster. c. ix.*

Germana verborum restitutio, optima est Autoris expositio.

Beat. Rhenanus. Epistol. ad Balthas.

*Entzespergerium, quam præmisit libro, Franc. Massarii in nonum Pli-
nii librum castigation. & Annotation. Basil 1537, 4to.*



A
VINDICATION
OF THE
AUTHOR, &c.



OW restless and captious the Spirit of Criticism is, the Republick of Letters, can furnish the World with more than sufficient Instances in all Ages: But whenever this Spirit of Criticism is led aside by the bias of a prejudiced Mind, then it grows so violent and unruly, that neither Reason or Decency can keep it within Bounds. Superiority of Genius, Learning and Wit in an Author are no less exposed to Hatred and Malice, than his Person, Fortune and Reputation. The Conduct of his Life, and the Principles of his Party are made the Rule to judge by of the Merit of his Work, which must stand or fall with them. A Critick so prepossessed against an Author, will never want Will and Industry to find Faults, either with the choice of the Subject, the Method of treating it, the Sentiments, or at least, with the Expressions and Words: In the pursuit of which he will lay hold of the most slight Occasion, that can give any handle to contradict and dispute; so as by any Means he might cry down, and throw a ridicule on the Work, to discredit the Author, and make him pass in the common Opinion of the World for a Man of no Learning, Judgment, nor Taste.

For this and no other Consideration I thought necessary to offer to the Publick a Vindication of our Author, for quoting and interpreting a Word in *Virgil's* Passage, in a different Manner from the commonly received Reading and Interpretation: to prevent, if possible, those Criticks, from taking the Advantage of it, to charge him with the Altering of the Text, and mistaking the Sense of the Poet; and by this specious Accusation imposing upon the ordinary Readers, to lessen and overcast that Glory, which is due to his Memory, and which, when alive, no Man ever deny'd him, of being a most polite Scholar, and a perfect Master of Classical Learning.

A reasonable and impartial Reader would easily forbear from casting any Reflection on our Author's establish'd Character, and impute the Fault not to his Judgment, but to the failing of Memory: (a Fault, if they will call it so, very common to, and excusable in in great Men) considering his advanc'd Age, and the Circumstance of wanting Books, when he penn'd this Tract: and the more, because this diversity of reading, seems not to affect altogether what he chiefly intends, and is the Subject of his Reflections; viz. that *Virgil* gave the Character of his Friend *Musa* under the Person of *Iapis*. But to meet with so equitable a Treatment from the Tribe of prejudic'd Criticks, is what he could have no reason to hope for: their Talent and Inclination is not to excuse or lessen Faults, but to censure and condemn with the utmost Rigor and Partiality; and even by Cavils to find Faults where there are none.

The Word in Question is in the fourth Verse of *Virgil's* Passage, wherein our Author has *dedit* instead of *dabat*, the common reading of the Editions. This difference, tho' at the first View it appears to be of no great Moment, yet when well examined and considered, does not a little alter the Sense; taking *dabat* with the Current of most Interpreters for *offerebat*, or *voluit erudire*. According to this Interpretation, *Virgil's* meaning would be, that *Apollo* did only offer, or intended to instruct *Iapis* in the three mentioned Arts, Augury, Musick and Darting; or, as others will have, *Apollo* proffer'd him or gave him the Choice of any one of the four Arts, Physick included, which he chose preferably to the Rest, on consideration of his Father's sickly Life: So that by this Explication, *Apollo* did not give him those three Arts, that is to say,
Iapis

Iapis had not at all been instructed, and consequently was ignorant of them: Whereas on the Contrary, admitting with our Author the reading *dedit*, and the Interpretation he gives to it, then the Sense would be, that *Apollo* effectually gave him those Arts; that is to say, *Iapis* had been instructed, and had skill in them, tho' for the Sake of his Father's Life putting them aside, he prefer'd Physick to be his peculiar Application and Profession.

The Difference between these two Senses of this Passage, proceeding from the different Reading, *Dedit* or *Dabat* and the Interpretation of it, is too evident to admit any doubt: But whether of the two Readings be the original One, that came from *Virgil's* own Hand, is what I do not pretend to averr; much less to warrant it upon my Word and Honour, or be confident to say, that *Virgil* could not but have written so. No, far be it from me to assume the Authority of those great Criticks, who from the good Opinion they entertain of their own Learning, Taste and Sagacity, claim a Right to pronounce in a decisive Manner, what is Genuine or Spurious, even to a Syllable, in the Writings of the Ancients. What I contend for, and shall endeavour to put in a true and clear Light, are the two following Points:

First, That the Reading *Dedit* has been a very ancient One, follow'd and approv'd, both by learned Men and Translators of *Virgil*.

Secondly, That both likewise have taken the Verb *Dare* here in the Sense of giving, bestowing, instructing, teaching, &c. And not of meer Offering, or Proffering to chuse.

If these two Points can be made clear, then I hope, no Room will be left to pass any Censure on our Author, for quoting and interpreting *Virgil's* Passage in the Manner he does: But for a further Justification, I shall at the same Time examine the Reasons that can be given on both Sides for the Reading and Interpretation in question; that the Reader might judge, which of the two deserves the Preference, as the more suitable to the Character of the Persons introduced, and to that poetical Artifice and Beauty, which *Virgil* was Master of, and which we admire as a Model in his Poem.

As

As for manuscript Copies of *Virgil*, I have had no Opportunity of consulting many, and those few I have consulted myself, I must acknowledge they agree with the vulgar Editions in reading *Dabat* : But I must with it acquaint the Reader, that as far as I am able to judge of this matter, these Manuscripts bear no mark of great Antiquity ; and besides, the most Ancient of them, as I take it, is the most Incorrect and Faulty of all.

The same, by what I am informed, I may venture to say of those few Manuscripts, kept in the publick and private Libraries of the University of Oxford : among which however, there is one in *New College*, that has the reading *Dedit* ; but of its Age, I could not receive any satisfactory Account. Neither do I think it a rash Presumption, to pass the same Judgment upon all the Manuscripts of *Virgil* ; considering what *Pierius Valerianus* attests of those he perused, which were many in number, and some among them very old. viz. That every one of them was much corrupted and full of Errors. (a)

All this notwithstanding, we have by the Testimony of learned Men, MSS. that confirm the Reading *Dedit*, and in particular the most ancient of all now extant in *Europe*, according to the Sentiment of a very noted Critick, (b) who had seen and collated near 30 MSS. of *Virgil*. This MS. is at this Day preserved in the *Bibliotheca Laurentiana* at *Florence*, distinguish'd by the Name of *Codex Carpenfis*, from his former Possessor *Rodolfo Pio*, § Cardinal of *Carpi*. *Lucas Holstenius*, a competent judge of MSS, reckons it to be the most ancient of all that are kept in that famous Collection, and thinks it to have been written about the time of the Emperour *Valens*, or *Theodosius*, near twelve hundred Years ago. (c) But that we may

§ This was the Cardinal's Name and not Louis, as Heinsius calls him.

better

(a) *Quamvis verò omnes, si diligentius inspicias, perversionibus erroribusque ad unum scatèant. Prefat. in castigat. in Virgil. Bucol.*

(b) Sed commendandus hos inter precipue venit *Codex Carpenfis*, præstantissimus atque unus instar omnium, qui parem vetustate nullum per *Europam* universam nunc habet. N. Heinsius in præfat. *Virgil.*

(c) *Virgilius majusculis literis scriptus in quadrato, omnium Codicum hujus Bibliothecæ est antiquissimus, mille ducentorum circiter annorum ; nam circa Valentis aut*

Theodosij

better judge of its Antiquity, I will set down what is marked at the end of the Bucolick, as I find it related by Cardinal de *Noris*, who has written a long and learned Dissertation upon it. (d)

TURCIUS RUFIVS APRONIANVS ASTERIVS V. C. ET INL. EXCOMITE DOMEST. PROTECT. EXCOM. PRIV. LARGIT. EXPRAEF. VRBI PATRICIVS ET CONSUL. ORDIN. LEGI ET DISTINCXI CODICEM FRATRIS MACHARII V. C. NON MEI FIDUCIA SET EIVS CUI SIT AD OMNIA SUM DEVOTVS ARBITRIO XI. CAL. MAII ROMAE.

P. VERGILI MARONIS.

Distincxi emendans gratum mihi munus Amici

• Succedens Operi sedulus incubui.

i. e. *Turcius Rufius Apronianus Asterius vir Consularis et inlustis Excomite Domesticorum Protectorum, Excomite Privatarum Largitionum, Expraefecto Urbi, Patricius et Consul ordinarius, legi et distincxi Codicem, &c.*

Theodosij tempora Scriptum existimo. *Apud Card. de Nor. Cenot. Pisan. Dissertat. 4. cap. 2. Sect. 1.*

(d) This Inscription or Note is somewhat differently reported by *Mabillon*, *de Re Diplom. lib. v. tab. 6. n. 4.* tho' he agrees with *De Noris* in the Account he gives of the MS. This proceeded, no doubt, from the Antiquity of the Characters, and Manner of Writing, so different and unlike the Modern, besides the Alteration suffered by the Injury of Time, that the most skilful Man may sometimes be easily mistaken. But whom, they will say, of these two very great Men in this Sort of Learning shall we trust? In this Particular, I think, we ought to prefer *De Noris's* Reading, without the least Fear of lessening *Mabillon's* Reputation; since all which This says of the MS. was not from his own Knowledge, but from the Information he received of *Magliabecchi*. He published his Book *de Re Diplomatica* in 1681. (the very same Year that *De Noris* published his *Cenotaphia Pisana*) four Years before he went into Italy, which was in 1685. Whereas *De Noris* had himself seen, perused and collated the MS, as it is plain from his correcting some Mistakes of *Aldus Manutius Junior*, who had very often appealed to it in his Book *Orthographia Ratio*. As for *Magliabecchi*, he was indeed a very learned Man, if what we call Knowledge of Books and *Historia Literaria* can justly deserve the Name of true Learning. However, no-body, I suppose, will ever dispute that *De Noris* in Comparison to *Magliabecchi*, had the Superiority in Knowledge of Antiquity, and ancient MSS, for which he has so well deserved the general Esteem and Applause of the World, that his Name will be always eminent in the Republick of Letters.

The

The time when he corrected the MS. is noted also by himself immediately after, in the following Epigram.

*Tempore quo Cenaces Circo subjuncximus, atque
Scenam Euripo extulimus subitam,
Ut ludos currusque simul, variumque ferarum
Certamen junctim Roma teneret ovens.
Tantum quippe sopbos merui; terna agmina vulgi
Per caueas Plausus Concinuere meos.
In quaestum famae censum jaetura cucurrit;
Nam Laudis fructum talia damna ferunt.
Sic tot consumptas seruant Spectacula gazas,
Festorumque trium permanet una dies;
Asteriumque suum vivax transmissit in aevum,
Qui partas trabeis jam bene donat opes.*

By this authentick Testimony of *Marcus Rufus Apronianus Asterius* we are assured, that he corrected this Copy in the Year he was Consul, which was the 494th of the *Christian Aera*; that is to say, above Twelve hundred Years ago. But we ought to observe, that this Date regards the Correction, and not the writing of the Copy; since he declares to have received it as a Present from *Macharius*, his intimate Friend, whom on that account he calls Brother, *Frater*. How long before that time it had been written, is what we do not know. If we believe *Gabianus*, it was conjectur'd from the Character, to have been written in the Time of the Emperour *Trajan*, or a little after. (e). Let this Conjecture be as it will, certain it is, that

the
(e) Illud quam vetustissimum Vergilii Maronis exemplar, quod fuit Rodulfi Cardinalis Carpenfis——literis majusculis exaratum, ex quarum characteribus conjicitur fuisse scriptum sub Trajano Imperatore, aut paulo post. In the Preface to his *Varia Lect. in Virgil.*

the Character is very ancient, in so much that no less a Judge of MSS. than *Mabillon*, gives it as a Specimen of the Roman Character of the second Age (*f*). However, it is very probable to have been an ancient one, considering that it was a Present from a Man of Rank to a Person in so high a Station as a Consul: the Antiquity of the Copy would have added to the Present a greater Value than any rich Ornament; particularly with a curious and learned Man, such as *Apronianus Asterius* was.

Whether this *Rufius Apronianus* be the same with him, commonly called *Rufus Apronianus*, who wrote on *Virgil*, but his Work is now lost, is what I will neither positively aver, nor deny: However, I may confidently say, that in all likelihood he is the same.

Since I have mentioned *Apronianus*, the old Commentator of *Virgil*, I think it not amiss here to take notice, that he is often quoted by *Pomponius Sabinus* in his Notes upon *Virgil* (*g*). But his Authority for it may be suspected, as of a Man charged with the like Impositions. Nevertheless on this Passage of *Virgil* he alledges the Testimony of *Apronianus* for the Reading *Dedit*. *Apronianus*, says he, *dedit, Servius, dabat*. Now either he had really this Reading from the Comment of *Apronianus*, or from some old MS. of *Virgil*, and fathered it upon *Apronianus*; in either Case we have a Confirmation of the Reading *Dedit*. But what if I should suppose he had in his possession the MS. *Carpensis*? Would not such a MS. of *Virgil*, that

F

had

(*f*). L. C. No. 4.

(*g*) *Daniel Caietanus* of Cremona, by whose Care his Notes upon *Virgil* were printed, gives him the following Elogium — *Adest itaque Pomponius Sabinus, vir nostrae aetatis doctissimus, cujus exactissimum opus in Vergilium viri docti jamdiu expectaverunt impressoribus tradi; multa enim intelligent olim a se lecta, quae legisse sic, fortasse poenitebit. Sabinus hic unus est, qui in praeclarissima Pii Pontificis secundi Academia optimas è situ literas in lucem coepit asserere, & mystica illa veterum annalium apophthegmata miro ingenio dilatavit: nec adhuc parcit quotidiana antiquorum Graecorum, quos adhuc inchoata urbs Roma ad sui contemplationem trahit, uti consuetudine, & notas in aes & marmor incisas scrutari, &c.* This Testimony of *Caietanus* concerning the Time when *Pomponius Sabinus* liv'd. evidently shews how much mistaken were those learned Men, who took him for an ancient Author. *Julius Pomponius Sabinus* is no other but *Julius Pomponius Laetus*, a Man much renowned in the 15th Century for his superior Knowledge in the Latin Tongue, and the Pains he took in correcting and interpreting the Works of many ancient Roman Authors. See *Vossius de histor. lat. lib. 3.* and *Monf. La Monnoy's Dissertation on Pomponius Laetus*, inserted among his Notes upon *Bailet's Jugem. des Scavans*, tom. 2. p. n. 3. 13.

This

had belonged to *Apronianus*, and been corrected by him, and this attested by his own Hand; would not, I say, such a MS. have tempted *Sabinus's* Vanity, (who affected to pass for a Man much conversant with ancient *Roman* Authors) to impose upon the learned World, so as to make them believe he had read the Comment of *Apronianus* on *Virgil*, by giving his own Interpretations, in order to be better receiv'd, under the Name of that ancient Commentator? I leave this Conjecture to the Reader's Consideration.

Certain it is, that *Dedit* is the Reading of the MS. *Carpensis*, as we are assured from the Collation of it, made by *Paulus Gabianus* (b), who gives us the whole Verse as it is there written.

Augurium Cytharamque dedit celerisque sagittas.

Can we, after this, doubt of the Reading of this most ancient MS. and justly valued above all others in *Europe*? Tho' I wish for my own as well as the Readers further Satisfaction, that I had consulted it my self, or at least seen the Edition marked by *Fabricius*, which was made according to this MS. with the Notes of *Paulus Manutius*. * But after all the Enquiry I have been able to make, I could never meet with any Person, who ever saw or heard of such an Edition. Shall we then charge *Fabricius* with a Mistake either of his own or of the Author, from whom he had it? But in Matters of this Nature, I will rather suspend my Judgment.

* *Virgilius* &
MS. *Carpensis*
recensitus cum
Notis Pauli
Manutii. Venet.
1588. 8vo.

The
This Comment was, I am informed, for the first time published in 1486, by the Care, as we have mentioned before, of *Daniel Caietanus*. † A very uncommon Edition, and not taken notice of by *Arisus*, in his *Cremona Literata*†, neither by † In the Article *Fabricius* in his *Bibliotheca Latina*, afterwards it was printed by *Oporinus*, at *Basil* 1544. and at last together with *Servius*, *Donatus*, and others both ancient and modern Commentators, in the Edition of *Virgil* N. 88. p. 388. procured by *Georgius Fabricius*, and several times printed at *Basil*, and afterwards in other Editions.

(b) *Varia lectio in Vergilium cum quibusdam observationibus*. Brixiae apud Jo. Baptistam Bozolum 1568. in 8o. This is the Title of the Book, and not *P. Gabias variae lectiones*, as it is related by *Fabricius*, who is mistaken both in the Name of the Author and the Title of the Book. From whence we may confidently say, he had not seen it, and indeed the Book is a very scarce one, and even Cardinal *de Noris* seems to have had no Knowledge of it. I have seen but one Copy, in the Duke of *Marlborough's* Library. *Gabianus* collated this MS. with the Edition of *Erythraeus*; that Edition of *Virgil*, as he says, being then esteemed the most correct. Where he observ'd any Variety, he mark'd it by putting down in the first place the whole Verse, as it was in that Edition, and next under it, the same Verse, as it was in the MS.

The Authority of so ancient a MS. ought, without question, to have a greater weight than the Testimony of many others that can be brought against it; but this is not the only one, we can name another, which was preserved in the Church of St. Paul at Rome, in the Year 1472, as it is attested in the Edition made from it. Whether it is still extant, and kept there, or elsewhere, is what I can't say. The Title of the Edition is as follows.

Virgilii Opera cum variis Poematis quae tribuuntur Virgilio edita secundum Exemplaria Romae in aede D. Pauli reposita.

The Advertisement before the Book, I think, deserves to be transcribed here, for the better Information and Satisfaction of the Reader, who will not easily meet with so uncommon and valuable an Edition.

Lector si Virgilii vatis eminentissimi opera legere cupis: haec majestatem antiquitatis redolentia perlege. Nam quicquid in his emendandis corrigendis castigandisque operibus Romana Venetaque lima poliverit terferit et ad suum redegerit nitorem perspicuum est: sed diligens ista sedulitas: et Criticorum censura discedat: cessetque nimis affectata castigatio cum ab ipsis propriis Maronis exemplaribus quae Romae in aede Divi Pauli reposita sunt: integrum purum nitidumque opus hoc effluerit natumque sit si vis certior fieri: id legito vale anno Incarnationis Dominicae M.CCCC.LXXII (i).

F 2

From

(i) Those Words *ab ipsis propriis Maronis exemplaribus*, mean, I suppose, nothing else, but that the Edition was exactly copied from that very original MS. without any Correction, Change or Alteration whatsoever from it, which Liberty had been taken in the two former Editions from other MSS. This, they mean, I suppose, and not that the MS. was the original Copy written by Virgil's own Hand. Which is a thing above all human Probability to imagine, and perhaps, no less ridiculous to believe, than that the Looking-Glass, formerly shewn at the Abbey of St. Denis by Paris, had, as they pretended, belonged to Virgil, which Father Mabillon, when employed to shew the Treasure of that Abbey, unluckily brake; but very luckily for him, since it was this Accident that mov'd his Superiors to grant him his Request, to be discharged of an Office, which obliged him, to tell often many Stories he did not believe one word of.

Niceron Memoir. pour Servir a' Hist. des Hom. illust. tom. 7. p. 339.

From this publick Declaration and Appeal to the MS. we have no Reason to doubt, that the Reading *Dedit*, which appears in this Edition, was the Reading of the MS.

I find it also noted by *Bersmannus*, in his Edition of *Virgil*, that *Dedit* is the Reading both of MSS. and of *Ursinus* (k).

So much of MS. Copies. Let us now look into the old Editions, which if not all, the first of them were certainly copied from MSS.

The first Edition of *Virgil* we know, is that of *Rome* in 1470, of which I have seen two Copies finely printed on Vellum. Another, which was probably the second, came out in the following Year 1471, without the Name either of the Printer or Place where it was printed; but without doubt at *Venice*; in regard to these two Editions, I take it, we are to understand the *Romana Venetaque lima*, mentioned in the above quoted Advertisement of the Edition 1472.

I have seen and perused two Copies of each of them, and I confess both Editions have *Dabit*. But what Account ought we to make of their Authority? Very little, not to say, None. A printed Copy can never be of any Authority, unless we have a previous Information of the Merit of the MS. from whence it was printed. An Edition as a Copy from the Original, may, as it ought, be faithfully and accurately done from the MS. yet this may be a bad one. From what MSS. those two Editions were copy'd, is what we are ignorant of; neither do we know who were the Persons employ'd in transcribing them, that we might depend upon their Credit for the Faithfulness and Exactness of the Performance.

Whenever I reflect upon this, I cannot forbear to blame the Conduct of those first Publishers of ancient Authors, who neglected to inform the Publick from what MS. they had drawn the Copy, of its Age, Character, interlineal or marginal Notes, if there were any, and the like Observations, necessary to establish the Authority

(k) *Virgilio Opera cum Scholiis variorum studio et opera Greg. Bersmanni. edit. 4ta. Typis Vageliani 8o. Dedit MSS. et Ursinus.*

rity of a MS. (g) Neither did they give Notice in whose Possession and where it was kept, and by whose Care collated and transcribed. By such a due Information their Labour, as well as the printed Copy would have met with more Credit and Approbation in the World: The learned Men upon occasion could have had Recourse to, and collated it again; which would have been of no small Satisfaction to them, and of great Advantage to Learning; since many Mistakes, Oversights, and some times Falsifications of the first Collators have been discover'd by the Carefulness, Sagacity and Sincerity of those who came after them. But as the Case stands at present, we are in the Dark, and cannot make any Judgment of the Merit of the Editions; and it would be Rashness in us to take for granted, that they were faithfully and carefully copied from ancient and valuable MSS. So that if ever we call in question either their Skill or Sincerity, they are to blame themselves for their own Neglect, and not us for mistrusting them. We know from History the Ignorance of those Times, and from Experience the Presumption and Boldness of Criticks in correcting and altering the Readings of MSS. and the more at that Time, so favourable for them to impose upon the World by the then recent Invention of the Press. Their care in publishing an Author was not to represent with Exactness the MSS. but according to their own Corrections and Alterations (h), from whence many Passages in ancient Writers were spoiled and corrupted; had they let us know what was from the MSS. and what from their own Head, we, far from condemning them, would have been obliged to their learn'd Attempts and Industry.

The two first Editions of *Virgil* we are speaking of, viz. of 1470, and 1471, are among the rest an Instance of what we complain. Both were not altogether Copies from the Originals, but touch'd over

(g) Extiterunt—qui manuscriptos libros citant, nec tamen proferunt, qui sint, ubi sint, cujus notæ sint; Equis scit, an somnia illa sint, an quisquiliæ, meræque nugæ? quæ tandem igitur his est habenda fides? *Robertellus de Art. Critic. in fin.*

(h) *Pierius Valerianus* in Dedicat.—Quæ (the Faults of the MSS.) quidem illi, singulari alioqui doctrinæ præstantique ingenio præditi castigare conati, dum inventis quisque suis applaudunt, factum est, ut aliam alii semitam ingressi, plerisque locis ab recto itinere deflecentes abierint diversissimi; tamque varia propemodum ediderint exemplaria, quot fuerunt illi ipsi, qui provinciam eam capeffentes, omnem *Virgilii* dictionem ad suæ doctrinæ normam direxere.

over and corrected by the Criticks as they thought fit. *Romana Venetaque lima*. But which were those Alterations and Corrections, and the Reason they had for admitting them into the Text, we from their Silence cannot say, neither guess at. This we may justly say, that by their so doing, the Authority of those Editions is but precarious, and not to be depended upon.

This Exception cannot be admitted against the Edition of 1472. the Editor sensible of the Alterations made in the two former Editions, by too great and affected a Criticism in correcting them, proposed to himself by this Edition to represent faithfully the MS. from whence it was copied; and therefore he acquaints the Reader with the Place wherein the MS. was kept, that by comparing the printed Copy with it, he might be satisfied and convinc'd of the Truth, if he would, both of the Antiquity of the MS. and the Exactness of the printed Copy.

Beside this Edition I have met with no less than eight more that have the Reading *Dedit*; among which there are some even with the Comment of *Servius*.

The first is of 1480, — *cum Commentar. Servii, &c. Venetiis. Pet. Piasius, Barth. Blavius, & And. Torefan. de Asula, fol.*

The second 1481. *Mediol. Ant. Zarothus, fol.*

The third of the same Year, *apud Leon. Pachel & Ulderic. Sinczenceller, fol.*

The fourth, without Date, Printer's and Place's Name, *fol.*

The fifth, 1483, with *Servius*. *Die xv. Decembr. fol.*

The sixth, 1499, *cum Commentariis quinque Venet. per Jacobum Zachon Pedemontanum, die ix Decembr. fol.*

The seventh, 1501, Venet. *per Aldum, 8vo.*

The

The eighth, 1510, *cum castigationibus* Benedicti Philologi, Florentiæ. Juntas, 8vo.

All which Editions I have consulted my self, and are to be seen in that most numerous and incomparable Collection procur'd with vast Expence and extraordinary Diligence by the Lord *Sunderland*, and now in Possession of his Son, the Duke of *Marlborough*.

To these I will add two others of a later Date, for the Notice of which I am obliged to two Gentlemen of my Acquaintance. One is of 1522, at *Venice*, per *Gregorium a Gregoriis*. The other at *Francfort* 1610, 8vo; but in this *Dedit* is only put in the Margin, as a various Reading.

This is what I can say of my own Knowledge at present concerning MS. Copies and ancient Editions. When the Notes of the learned and industrious *Heinsius* upon *Virgil* shall appear in Print (which I understand will be very soon, by the Care of the renowned *Burman*), then I hope the Republick of Letters will be better informed of this Matter. In the mean while those Editions I have set down, are, I think, a convincing Proof of the various Reading in question.

But were we destitute of the Authority of MSS. and old Editions, we could produce the Testimony of ancient Grammarians for the Confirmation of what we say.

The *Scholiastes* of *Horace*, known by the Name of *Acron*, quotes this Verse in the same Manner our Author does (*i*).

Servius, or whosoever it is that goes under his Name, in the Note upon this Word, takes particular Notice of the Variety of Reading. *Vera lectio*, says he, *est dabat, nam non dedit*. By which way of speaking, he plainly gives us to understand, that some Copies had *dedit*; tho' he rejects it and pronounces *dabat* to be the true Reading.

Neither

(*i*) On the *Carmen seculare*, at the Beginning.

Neither do I think it too presumptuous if I should say, that it is more than probable, that *Dedit* was the ancient, and receiv'd Reading before *Servius*, since we read it in the Text of *Virgil* as it is set down in *Servius's* Comment, according to the best Copies of it (*m*).

The Testimony alone of these Grammarians might have made my Assertion good, and justify our Author.

After all this I cannot imagine the Reason, why this various Reading has not been observed by the modern Editors of *Virgil*; so that even in the Catalogue of various Lectons given by *Masvicius* in his Edition, the latest of all, it does not appear; tho' among them there are many of little or no Consequence at all.

I come now to the second Point, concerning the Interpretation of the Word *Dare* in this Place. I shall begin with the Examination of the Reason *Servius* gives for preferring *dabat*; for by it we can have an Insight of what gave Occasion both to the Reception of the reading *dabat* and the common Interpretation of it.

Dabat is the true Reading, says he, for *Apollo* gave not those Arts to *Iapis*. That is, he would say, *Iapis* being no Augur, nor Poet, nor Soldier, but a Physician, it could not therefore be said, that *Apollo* gave (*dedit*) him those Arts. This and no other can be the Meaning of his Words.

That *Iapis* was a Physician by Profession, it admits no Dispute: But what then? Must he therefore have been ignorant of the other three mentioned Arts? How can this be made out of *Virgil's* Words? Does it appear either by what goes before or follows after? No, the contrary, as our Author ingeniously observes. Indeed, he did not make any of them his Profession, as he did Physick, but for all that he was no less acquainted with them. He had been instructed in, and knew those Arts, and could on Occasion shew his Skill in any of them. The Knowledge and Profession of an Art are different

(*m*) As that of *P. Daniel*, and after the same manner in the *Servius* given by *Masvicius*, collated with other old MSS. not to mention here the ancient Editions of *Servius*.

ferent Things, as Theory and Practice. The Profession supposes a previous Knowledge of the Art, but the Knowledge of it, may be had without professing it. What *Virgil* says of *Iapis*, in regard to Augury, Poetry and Darting has Relation to the Instruction, and consequently to the Knowledge of them only; whereas what he says in regard to Physick, has Relation both to the Knowledge and Practice of it, as the Poet plainly expresses himself, in saying of the three first mention'd Arts, *Dedit*, but of the fourth, Physick.

Scire potestates herbarum, usumque medendi

Maluit, & mutas agitare inglorius artes.

He joins *Scire* the Knowledge, to *usumque medendi*, and *agitare*, the Practice and Profession.

Apollo dedit, that is, instructed *Iapis* in the Knowledge of all those Arts; but *Iapis*, for the sake of his Father's Life, would be instructed in Physick, preferring the Profession of this Art to that of any other.

It would be ridiculous to say, that the Knowledge of the three foremention'd Arts is inconsistent with the Knowledge and Profession of Physick. Have we not many Examples of the contrary both in ancient and modern Times? Don't we read with Admiration Poems and other Works of different Nature than Physick, written by Physicians? It is a Fact too well known to insist upon Particulars. What Reason therefore can be alledged why *Iapis* should have been ignorant of those Arts, tho' he practised Physick? Would not the Knowledge of them have been an Ornament to him and his Profession? And made him more regarded and esteemed than if he had it not? Besides, what more convenient and distinguishing Character could be drawn of a chief Minion of *Apollo*, than to represent him endued with the Knowledge of all the Arts *Apollo* was the God and Dispenser of?

Virgil's Meaning, stript of the Poetical Strain, is no other but this: That *Iapis*, in his younger Days, following his natural Inclination, applied himself to the Knowledge of Divination, Poetry, and Darting, in which he had made so good a Progress as to be in a Capacity of making a Figure in the World, had he professed any of

them; those Arts being then in high Esteem and Repute: But the tender Consideration of preserving his Father's Life, made him alter his former Design and Study. Upon this Account, and with that View, he turned all his Thoughts and Application to Physick; tho' by that Profession he could not promise himself any honourable Advantage or Glory; as a Profession in those times little regarded.

This is *Virgil's* Meaning, a plain and natural one. The Conduct of *Iapis* in changing the Pursuit of his former Study, is what we daily observe in young Men. They alter their Mind in the Choice of a Profession, and turn their Application from one to another, according to the different Views they propose to themselves in Life; and this they do sometimes when already qualified for the Practice, and even after they have begun it. Indeed such a Conduct is often to be blamed, but in *Iapis* it can't be but extremely commended; considering the Reason and Motive of it. The Care and Preservation of his Father's Life, which he had more Regard to, than to all the Profit and Honour he could have justly expected from the Profession of those Arts he was qualified for. A most remarkable Instance of a Son's tender Affection for his Father.

If we therefore attend to *Virgil's* Meaning, the Reason *Servius* gives to prove *Dabat* to be the genuine Reading, has no Foundation.

This is not the only Place, wherein he shews Want of Knowledge and Judgment. The Learned have exposed many and many of his Errors and Mistakes. Besides, the Authority of *Servius* ought not to be much considered, since as it is generally agreed, the Work of that ancient Grammarian has been mutilated, interpolated, and corrupted by later Grammarians (*k*), who nevertheless in some Places, as in this,

(*k*) Barthius *Adversar. l. 5. c. 22.* Sed frustra in talibus ejus Grammatici (*Servii*) moramur, cum sciant omnes veteris literaturae non plane rudes, contra unam *Servii*, notas sexcentas monachalium glossatorum commentario illi inesse & alibi.

Tantum *Eclogas* seu collectiones tanti operis (*the Comment of Servius*) habemus, & saepissime ab imperitis hominibus confarcinatas. *Tanaq. Tabr. epistol. l. 1 mo, Epist. 62.*

Sed quis credat hujusmodi *σφαλματα* ab illo nobili Grammatico esse? Dicam audacter, sed vere, non magis *Servium* hodie habemus, quam *Donati* in *Terentium* *Commentario*; excerpta tantum supersunt, & saepius a mala manu. Quod demonstrari

this, have preserved us the true Reading ; but it is to their Ignorance, and not to their Intention and Ability, that we owe this Advantage. Had they not attempted to make Alterations in the Work of *Servius*, but transmitted it to Posterity, as it was penned by him, we should then have acknowledged their Care, and have more profited by his Labour. Then we could have passed our Judgment upon what he said, commending or blaming him accordingly, without any Fear of doing wrong to his Memory ; whereas now we cannot in Justice charge him with Faults, which in all Probability others under his Name have committed, and to whom they ought to be imputed.

But let the Authority of *Servius* be as great as they will have it, I cannot but disagree with him in this Point: And if Conjectures are, as I think they ought, to be allow'd in the present Case, we have good Reason to suppose, that this Note induced the Transcribers to intrude *Dabat* into the Text of *Virgil* ; the Authority of so great a Grammarian prevailing so far with them, as to take that Liberty : Neither do I think it improbable, if the Note be his, that several Copies of *Virgil* were corrected by his own Hand ; so that we are not to wonder, the Reading *Dabat* to be the common Reading of the now extant MSS. the Alteration having been made in earlier times ; from whence we may easily account how it came to be receiv'd in the succeeding Copies.

G 2

'Tis

monstrari si quis sibi postulet, tam equidem id possim facile, quam ostendere, Νῆε
 Νῆο εἶναι τέρτατον. Idem ad *Phaedr. fab. 4. lib. 1.*

Quorum Authorum (*Servius, Donatus, Cornutus, &c.*) ne centesimam quidem partem habemus, & omnia tot nugis & futilibus explicationibus referta, ut legentibus aliquando nauseam creent. *Cuper. Observat. l. 2. c. 8.* — Vide *Fabric. Bibliot. Lat. lib. 1. c. 12. n. 5. Not. g.*

Sed apparet ejus (*Servii*) Commentariis plurima adsuta esse, quae (ut ei aetati suppare de illo jndicant) grammatico juxta doctrinam mirabili, & literatorum omnium maximo, & doctori urbis, neque digna sunt, neque videntur esse adscribenda. — *Georg. Fabricius in Præfat. Virgilii. Edit. Basil 1586, &c.*

Not to mention the Alterations and Additions made in the MSS. of *Servius* when first found out at the reviving of Learning, as *Florus Sabinus* complains of. Cujus (*Servii*) castigatissima quaeque exemplaria, postquam cum caeteris bonis authoribus exciderunt, nescio quo casu, aliqua ambesa, ac situ pulvereque obruta, reviviscente Latina lingua, reperta sunt. Quae cum lacera mutilataque haberentur, non defuerunt nebulones, qui pro suo arbitrio parum fideliter loca omnia, quae corrupta erant, reponerent, additis appendiculis non Servio, sed vix vilissimo Grammatico dignis. *Lect. Successiv. l. 2. c. 9.*

'Tis not only since the Invention of the Press, that *Virgil's* Verses have been corrupted either by the Ignorance or Boldness of Editors, as *Gabiano* complains of some of his Time (l). No, the like Corruptions are of old Date, as it has been observed by judicious Criticks. (m) This will not appear very strange, if we consider what singular Veneration was paid to *Virgil's* Poem in every Age, how it went through the Hands of the learned as well as of the ignorant People, was read in private and publick Schools, and this even when Learning was reduced to the lowest ebb and look'd upon (such was the Dark-ness of Ignorance in those times) as the Mark of Witchcraft and Infidelity. Can we reflect upon this, and suppose *Virgil's* Text to have been preserved incorrupt, and not rather to have suffered many and many Alterations both from the Readers and the Transcribers? It has been the common Fate of the Works of the best ancient Authors, the more they were esteem'd, read, and oftner transcribed, the more were they adulterated and contaminated, as it is too well known by the Pains the Criticks have taken in correcting and clearing them. This is the Reason of that great Variety of corrupted Readings observed in the MSS. of *Virgil* (n). Which if so, what must we think of *Homer*, the most ancient Poet we have, and so much admired by all Nations? I will venture to say, that *Homer* among the *Greeks*, as *Virgil* among the *Latins*, are the two Authors, whose Works we may justly suspect to have been transmitted to us the most corrupted and adulterated.

But we have a most particular Reason to believe this of *Virgil's* *Æneis*. I mean, the Declaration the Poet himself made of the Imperfection of his Poem, which on that Account was revised by *Tucca* and *Varius*. This being a Fact generally known, could not but imbolden the Criticks to take a greater Liberty with his Poem in changing

(l) Ne ridiculum me una cum illis praeberem, qui sua audacia, ne dicam amen-
tia, cum crediderunt emendare scriptum Virgilii, verum ac proprium illius cando-
rem depravaverunt, &c. in the Preface of his *Varia Lectio in Vergil.* vid. *Pier. Valeri-*
an. quoted before, Not. b.

(m) Jo. Freder. Gronovius *Observat.* l. 4. c. 9. — Gevartius *Elect.* l. 1mo.
c. 7.

(n) Ceterum ob Codicum varietatem, qui quam frequentissime transcripti fuere,
tam semper corruptissimi evasere. — tam varia sunt, quae per aetatis singulis in co-
opere commutata deprehenduntur. *Id. Pier. Valer. in Dedicat.*

changing and altering what they did not relish or understand *, and possibly, what they thought was not from *Virgil*, or, if it was, they persuaded themselves, he would have corrected it in the same Manner they did, had he lived to have given the last Hand to his Work. Upon this they made no scruple to displace some Verses, to strike away others, where they thought there was some Contradiction or Difficulty they could not resolve.

The Criticks begun very early after *Virgil's* Death to dispute about the various Readings in his Poem ; as it is evident from several Passages of *A. Gellius*, who liv'd under *Antoninus Pius*, and *M. Aurelius*, that is, in the second Century of the Christian Aera. (o) They, to support their Readings, would alledge the Testimony of old and corrected Copies, some declaring to have them from an original Copy of *Virgil* (p), others from a Copy, which came from his House, and belonged to the Family (q), others from a Copy corrected by *Virgil's* Hand †. Neither did they want the Assurance of our modern Criticks in giving their Word, with an Offer to take a solemn Oath for what *Virgil* did or did not write (r). And there were some, who pretended to know the reading of some Verses, when

* Non tibi tantum soli commiserandum, O Feltrine, sed aetatis etiam superioris pudendum arbitror : Quae licet eruditissimi ingenii viros extulerit, non omnino tamen invidia vacasse visa est : vel dicere ausim, quosdam semper extitisse, alioquin doctissimos, qui nihilominus Virgilianam subtilitatem ignorarent ; & miramur Servium, Donatumque aliquando falli potuisse ! Itaque perdolendum, Virgilianum opus in illorum manus corrigendum incidisse, de quibus talis opinio foret, tantaque eorum auctoritas, ut quod sapienter a Poeta scriptum extaret, ita illi corrigerent perverterentque, vel extorquerent magis, ut quam iniquissimum videretur, &c. *Angel. Decembrius de Politia literaria*, l. 2. part. 13.

(o) *Lambecius de Vit. & Nomin. A. Gellii*.

(p) Fidum Optatum multi nominis Romae Grammaticum ostendisse mihi librum Aeneidos secundum, mirandae vetustatis, emptum in sigillariis, xx aureis, quem ipse Virgilii fuisse credebat. *A. Gell. l. 2. c. 3.*

(q) Higinus autem, non Heracle ignobilis Grammaticus, — confirmat & perseverat non hoc a Virgilio relictum, sed quod ipse invenerit in libro, qui fuerat ex domo atque familia Virgilii. *Idem l. 1. c. 21.*

† In primo Georgicæ quem ego, inquit (*Probus Valerius*) librum manu ipsius correctum legi. *Idem alibi.*

(r) Favorinus — risit & Jovem lapidem, inquit, quod sanctissime jusjurandum est habitum, paratus sum ego jurare, Virgilium hoc nunquam scripsisse. *Idem l. a. c.*

when first penned and recited by *Virgil*, and the Reason that moved him to change it afterwards (s).

But to return to *Servius*. I am not singular in disapproving what he says on this Passage. *Pomponius Sabinus*, whom I have mentioned before, far from paying Deference to his Judgment, prefers the Reading *Dedit*; giving a very good Reason for it, and which we have already taken some Notice of. *Servius*, *Dabat, et damnat Dedit*, says he, *mibi placet; nam is qui amore perditur, omnia dat amori suo*. A Reason drawn from the Nature and common Effect of Love. And indeed, *Iapis* is represented as the chief Favourite of *Apollo*. *Phoebo ante alios dilectus*. And as one, whom the God did passionately love. *Acri quondam cui captus amore*. Convenient therefore to the Character of so violent a Lover, we ought to suppose, *Apollo* gave him effectually those Arts, which he was the God of, and by the Profession of which he intended *Iapis* should have made a great Figure in the World. Certainly we ought to suppose he did, and this in a Manner suitable to the Greatness both of his Power, and the Love he had for him.

Presents are Tokens and Pledges of Love, the more in Number, and greater in Value they are, the stronger is the Assurance they give of the Violence of the Passion. And to give many things at once is, no doubt, a more distinct Mark of Love, than simple offering or proffering to chuse but a single one out of many things proposed. How *Iapis* would have been distinguish'd from the rest of *Apollo's* Favourites, (*ante alios dilectus*) had he not receiv'd from the God

(s) *Id. Gell. 17. c. 20.* Scriptum in quodam commentario reperi versus istos a *Virgilio* primum esse recitados atque editos.

*Talem dives arat Capua & vicina Vesuvo
Nola jugo.*

Postea *Virgilium* petisse a *Nolanis* aquam uti duceret in propinquum rus; *Nolanos* beneficium petatum non fecisse: Poetam offensum, nomen urbis eorum quasi ex hominum memoria, sic ex carmine suo derasisse, Oramque pro *Nola* mutasse.

Et vicina Vesuvo.
Ora jugo.

Of the Truth of this Fact *A. Gellius* will not determine, only he observes, that by the common reading *Ora* the Number of the Verse is more harmonious. But *Jovianus Pontanus* confutes this idle Story from the Barrenness of that Country, which *Virgil* could not have been ignorant of, and consequently he would not have ascribed *Nola* for the Richness of the Soil, like that of *Capua*. In *Dial. Aetius*.

God some extraordinary Gifts? The Present of one of those Arts would have put *Iapis* in the same Rank with the common Favourites of *Apollo*, as they are called, who excell in any of them: But *Apollo's* Love for *Iapis* was so great, that he gave him the Preference above others. The God therefore presented *Iapis* with the most noble and valuable things which were in his power to give, and the most glorious for him to receive. Augury, Poetry, and Darting were Arts then mightily admired and esteemed; all these *Apollo* gave to *Iapis* as a singular Token of Love, which would have distinguished him in the World as the dearest of his Favourites. Physick and its Profession at that time was not, or very little, regarded.

Virgil therefore, with admirable Artifice does not reckon it among the Gifts *Apollo* out of Love gave to *Iapis*, but introduces *Iapis* out of his own Will to chuse and prefer Physick to the Profession of the other Arts; and this with no other View, than to draw from the Reason and Motive of the Choice, his Character of singular Piety towards his Father. The Conduct of *Iapis* is, without Dispute, a most beautiful and heroic Pattern of filial Love. He was possessed of all the noble and valuable Arts that *Apollo* could have given him, and by the Profession of any one of them, he had Reason to promise himself an honourable and advantageous Success; yet so tender an Affection had he for his Father, as to sacrifice his own Interest, (and this in the greatest Concern of human Life, the Choice of a Profession) to the Care and Attendance upon his aged sickly Father. Had *Iapis* made the Choice by *Apollo's* Proposal and Advice, then we should have admired the God's, and not the Son's Love for his Father: neither would he have deserved the Character the Poet gives of him; for in that Case he would have done but what his Duty obliged him to do; since he could not without blame have refused to follow the God's Direction. But now as he is introduced by *Virgil*, we discover in him a true and solid Merit, by far superior to that of Knowledge and Skill in any Art or Profession whatsoever: an heroic Principle of Piety directing his Conduct in the Choice of a Profession; and that noble and generous Disposition of Mind, which so much endeared him to the God, as to be his chief Favourite, and deserving all those valuable Presents the Divine Power did bestow upon him.

Thus

Thus the Character of filial Love, by which the Poet designs to immortalize *Iapis*, or rather his Friend *Musa*, is highly set forth in the highest and strongest Manner possible, admitting the Reading *Dedit*, and the Interpretation of our Author. But should we follow the Reading *Dabat*, and the common Interpreters, this Character would be much lessen'd, and with it the Poetical Artifice lost. According to them, *Iapis* does nothing else but refuse *Apollo's* Offer; whereas, supposing him possessed of those Arts when he made the Choice of Physick, he parts with the Hope of all the Advantages he was in a sure Way to reap in a little time from his former Studies and Labour; and this with no View nor Expectation of getting greater, or at least equal ones; but the contrary, from the little Regard that was then paid to that Profession: Besides the Hardship and Drudgery he was again to undergo in the Pursuit of a new Study, and the Loss of the time employ'd, and Pains taken in the Prosecution of those Arts he had already acquired. And is not this a more glorious and heroic Mark of filial Love? Does not the Character of *Iapis* appear by this with greater Lustre and Beauty?

But let *Dabat* be the true reading, as *Servius* will have it; yet the Sense of it, according to what *Virgil* intended to express by this poetical Invention, would be, that while *Iapis* had his Mind employ'd in the Study of those Arts, he took the Resolution of making Physick his peculiar Profession, in order to take care of his Father's Health; so that *Iapis* had been in part instructed, and consequently had some Knowledge of those Arts, let it be as little as they will, he was not altogether ignorant of them, as they must say he was, had *Apollo* only offered him those Arts, and he refused them.

What Reason therefore can they give, why *dabat* here should be rather taken for offering, or proffering to chuse, than in the natural and common Acceptation of giving, bestowing? None I am sure, but what *Servius* says. *Nam non dedit.* It was by this that they were misled in the Notion, that *Iapis* had no Knowledge at all of those Arts; and if so, *dabat* could not but mean *offerebat*, which Interpretation they thought also supported by what is said afterwards of *Iapis*.

~~Ille~~*Scire potestates barbarum usumque medendi*~~Maluit~~

As if he had refused the three forementioned Arts, by his preferring Physick, not attending, that this Preference regards the Choice of the Profession, which he could have made, tho' instructed in the Knowledge of the three before-mentioned Arts, as we have observed above. So that their Interpretation of offering, or proffering to chuse, can have no Foundation either in the Intention of the Poet, or the Nature of the things.

The Instruction of *Iapis* in those three Arts is also very artificially marked by *Virgil* in the Epithet *laetus* given to *Apollo*. From whence this Joy and Gladness of *Apollo*? No doubt from the Progress *Iapis* made in the Study of those Arts. This is what the Poet gives us to understand by *laetus Apollo*. The greatest Delight and Satisfaction a Master can have, is to see the Success of his Instructions in the Forwardness of the Scholars. Thus *Virgil*, in a masterly Manner peculiar to himself, by the Gladness and Joy of *Apollo*, represents as in Perspective, (if I may venture to use the Expression) the Character of *Iapis* while a young Man, in pursuit of his Studies. We cannot reflect on *Apollo*, thus affected in instructing *Iapis*, without admiring at the same time the Scholar's Genius and Disposition, Attention and Application, and, in short, all those happy Qualifications of the Mind a Scholar must be endowed with, to make such a Progress in his Study, as to fill the Master with Joy and Delight. What Charms of delicate Artifice do we discover concealed in one Word! But this and the like fine Strokes of Art are above the Penetration of ordinary Commentators. Their Reach goes no higher than the Grammatical Meaning of the Words, by which very often the true Sense and Beauty of a Passage is entirely lost.

I will come now to *Donatus*, another old Commentator of *Virgil*. His Comment is rather a Compilation of what others before him had written on that Author, than a Performance of his own (1). So that

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we

(1) V. Fabric. Biblioth. lat. l. 1. c. 12. in Not.

we may take what we find in him as the Sentiments of those ancient Grammarians he compiled. Indeed his Way of Writing is much wanting of that Purity, Clearness and Exactness requisite to an Interpreter, for which he is justly censured (u). However, on this Passage he has in part deliver'd himself in a Manner clear enough as to give us to understand, that *Apollo* taught *Iapix* all the four Arts here mentioned, tho' he chose *Physick* to be his Profession. I will set down his Words, to let the Reader judge of the Sense of them.

Laudat Iapigem, quod revocandi Patris causa banc artem, quam praeter alias maluit sequi, sciret, quam vim singulae herbae habebant, & quemadmodum homines curarentur. — Induxit enim Apollinem Magistrum fuisse Iapigis, verum cum artium genera, quae dilectissimo filio tradebantur, non omnes enumeravit esse propositas, ne cum venisset ad eas, quas Iapix caeteris praetulit, necesse esset iterum eas dicere. Alias igitur traditas dixit, alias vero praelatas caeteris, ut ostenderet etiam ipsas Apollinem docuisse; Iapix enim eas non habuisset praeclaras nisi quia et ipsas Phoebus docente cognoverat. Secutus est ergo non illa, quae placere auribus possent, et chordarum sonis mulcere animos vulgi, vel quae bellorum periculis miscerentur, aut futura praediceret; sed quod prodesse posset morituris, aut moriis, et subvenire laborantibus. Maluit, inquit, has artes sine periculo sequi, nullam petens ex inutilibus gloriam, &c.

So much of the Ancients, let us now look into the Writings of learned Men in later Ages.

Fulvius Ursinus, one of the greatest Scholars of his Time, and a Critick of the first Order, reads *dedit* with our Author (x). It will not be improper to observe, that *Ursinus* had very probably this Reading from old MSS. Since I find, he often mentions various Readings out of MS. Copies, and among the rest he particularizes two as the most ancient. One of *Colotius* (*vetustissimus liber Colotianus*) the other his own, (*per antiquus meus liber*) which he judges a very good one.

(u) In qua explicatione saepenumero tam barbarus, tam tortuosus reperitur, ut quid velit vix dispicias: frequenter item in rebus etiam levissimis & apertissimis adeo μακρολόγος et τавтоλόγος cernitur, ut mirum sit. Quid, quod non raro labitur, et Poetae mentem non attingit? Pontan. Praefat. in Paraphr. in Virgil.

(x) Virgil. Collat. Script. Graec. illustr. Antwerp. 1567. 8vo. pag. 459.

one. Now he in this Passage takes no notice of any various Reading, which had he found in the said MSS. I should think he would not have omitted to remark, as he commonly does in other Places.

Hieronimus Aleander speaking of the four Arts *Apollo* was the God of, brings among others this Instance of *Iapis*, saying, (y) XII. *Aeneidos Iapis iisdem muneribus a Phaebo donatus traditur*. From which Words, it seems, he read *Dedit*, and understood it in the natural Sense of giving, bestowing, &c.

Jo. Talentonius, Professor of Philosophy and Physick in several Universities of *Italy*, examining why *Virgil* calls Physick *mutas artes*, he all along takes for granted as an undoubted Fact, that *Iapis* was taught by *Apollo* all the four Arts (z). *Dixerat enim Poeta, Iapidem ab Apolline ejus artes fuisse edoctum, medicinam videlicet, augurium, id est, artem augurandi, citbaram, id est musicam, ceteresque sagittas, id est, artem sagittariorum, medicinamque maluisse exercere*. And afterwards, *Sed rectius explicabimus, ni fallor, si dicamus tribuisse Virgilium Iapidi artem augurandi, canendi, telum jaciendi, et medendi, ita tamen ut eum medicinam facere maluisse dicat*.

P. Mussardus reckons *Iapis* among the Augurs, upon no other Authority but of this Passage of *Virgil*, which he quotes, following nevertheless the common Reading *Dabat*. *Hunc (Iapigem)* says he, *Apollini dilectum fuisse, et artibus variis ab eo donatum, medicina, musica, et augurio, his canit Virgilius, Aeneid. 12*.

Jamque aderat, &c.

Medicinae etiam se inprimis addixit, ut servaret parentem jam senem et infirmum. — *Hist. Deor. Fatidic. p. 82.*

Any one who had much of Time to spare, Variety of Books to peruse, and withall would undergo the Fatigue of searching into them, might, I don't question, find other Authors, who occasionally have quoted and interpreted this Passage of *Virgil* after the same

H 2

Manner :

(y) *Exposit. Tab. Heliac. Paris. 1617. p. 58.*

(z) *Variar. et recendit. rer. thesaur. l. 2. c. 5. p. 251, et 55. Francf. 1608. 8vo.*

Manner : but those I have mentioned will, I think, sufficiently clear our Author from the Imputation of Novelty or Singularity.

Pursuant to what I have advanced in the Beginning of this Dissertation, I come now to the Translators of *Virgil* in different Languages, who have followed the Interpretation we contend for. But before them, I will give the Latin Paraphrase of the Passage made by *Jacobus Pontanus*, a very deserving Author, for the Pains he has taken upon *Virgil*.

Iapis erat Iasi filius, senex, Phoebus, si quis alius dilectus, quippe quem artem medicam docuerat, augurem, citbaroedum, sagittarium fecerat, quae sunt artes Apollinis. Caeterum ille medendi usum reliquis anteposuit.

Of the *French* Translations I will present the Reader with an ancient one in Verse, and, perhaps, the first in that Language (*a*), by an anonymous Author.

*Car tant l'avoit ayme es jours passes
Le Dieu Phoebus, qu'aprins luy eut assez
De sa science, et congneut les figures
D'Astronomie, de Signes, et d'Augures,
Et ly donna sa harpe et ses sayettes.*

Monsieur Martignac in his Translation in Prose.—— *Il l'avoit instruit en l'art de deviner, &c.*

We ought to observe, that these Authors have not only taken the Verb *Dare*, in the Signification of Instructing, Teaching ; but also that both *Martignac* and *Pontanus*, tho' in the Latin Text they have kept the common Reading *Dabat*, yet in the Interpretation have expressed the Reading *Dedit*, which they have rendered by the *Plusquam Perfect* Tense. *Docuerat. Fecerat, il l'avoit instruit* taking *Dedit* for *Dederat*, by a figurative Expression called *Enallage*. After the same Manner *Cerretani* an *Italian* Translator.

A

(*a*) Printed at Paris, by *Jacques le Mestier*, 1532. fol. the 2d Edition.

A cui benigno Apollo auea donata, &c.

And indeed, so, I think, it ought to be taken *dedit* in this Place, That the *Praeterperfect* is some times put for the *Plusquamperfect* Tense, is what no Body, who is not a Stranger to the *Classicks*, will ever dispute; and that there are Instances of it in *Virgil*, is what has been remarked by *Priscian*. But the Poet here has more particularly expressed the Force of the *Plusquamperfect* in the *Perfect dedit*, by the Adverb *quondam* that precedes.

Quondam cui captus amore

Ipse suas artes sua munere laetus Apollo

Augurium, cytharamque dedit.

Now had the fore-mentioned Authors followed the reading *dabat*, they could not have rendered by the *Plusquamperfect*, without grossly mistaking the Import of the *Imperfect* Tense. The *Enallage* of these two Tenses is never used, as far as I know, but with the *Enallage* of the Mood; that is to say, the *Imperfect* of the *Indicative* to stand for the *Plusquamperfect* of the *Potential* Mood, as *audebat*, instead of *ausus fuisset*, *deserebat* for *detulisset*, &c. (c) The two Tenses then by the Power of the Mood have an equivalent Signification, tho' by the natural Import they are quite different, as plainly appears, when both of the same Mood, *dabat*, *dederat*. And in this Case therefore no *Enallage* can be between them; neither do I remember to have met with any Example in classical Authors.

After having mention'd an *Italian* Translator, I can't forbear to acquaint the Reader, that this Passage of *Virgil*, as well as the whole Episode of *Aeneas's* being wounded and cured is admirably imitated by *Torquato Tasso* in his incomparable heroic Poem *La Gerusalemme liberata*. The Imitation is worth reading, but the Passage is too long to be transcribed here. The curious Reader may find it in the xi. Canto. I will only give him the Stanza, wherein the *Italian* Poet following the Steps of the *Latin*, describes under the

(c) Vide Tollium ad Aufon. Perioch. l. p. Iliad.

Name and Character of *Erotimus*, a Physician of the same Name with the Roman, *Antento Musa Brassaudo*, of *Ferrara*(d), who in his Time, perhaps, was no less in Reputation among his Countrymen, than the former was among the Romans: But without doubt equally happy with him, in that he deserved to be praised by such a Poet as *Torquato Tasso*, who may be justly called the *Italian Virgil*.

E già l'antico Erotimo, che nacque

In riva al Pò s'adopra in sua salute:

Il qual de l'erbe, e de le nobil'acque

Ben conosceva ogni uso, ogni virtute.

Caro a le Muse ancor; ma si compiacque

Ne la gloria minor de l'arti mute.

Sol card torre à morte i corpi frali,

E potea far i nomi anco immortali.

Among the *English* Translators, *Twyne* renders it by gave, as if he had read *dedit*.

Apollo gladly gave him Gifts, his Arts, &c.

Vicars by bestowing,

————— Upon him did bestow,

Accurate Arts and Sciences to know,

His Auguries, rare Musick, Archer's Praise.

In the same Manner *Ogilby*.

Iapis, Phoebus' Minion, now was there,

To whom the God did such Affection bear,

That his own Gifts in him he did bestow,

His prophesying Spirit, Harp, and Bow.

And

(d) It is the Conjecture, and not improbable, of *Monfr. Menage*, in his *Offervat. sopra l'Aminta di Torq. Tasso*, p. 327.

And thus also the ingenious Mr. Trapp, who last of all has given us a Translation of that Poet.

*Now present to his Aid Iapis came,
Jasius's Son, by Phœbus fondly lov'd,
On him his choicest Favourite heretofore
Apollo his own Arts, and Gifts bestow'd,
His Augury, his Lute, and feather'd Shafts.*

Who can read this Translation and imagine that he has not follow'd the reading *dedit*, and the same Interpretation our Author gives to it? Yet Mr. Trapp, it seems, had so great a Veneration for the ordinary Commentators, that he would not let the Reader think so; having taken care to inform him in the Note, that *bestow'd* here means, either gave him (*Iapis*) the Option of them all, or *dabat* for *offerebat*. But how his Translation can be capable of receiving either of these Senses, is what I do not understand.

After the *English*, I will set down the *Scotch* Translation, made by Gwin Bishop of *Dunkeld*, which is entirely according to our Reading and Interpretation.

*Above all utberis to the God Phœbus he
Was best belov'd and baldin in daynte,
Wyth qubais Favoure umqbyle strangly caught
This God Apollo has him glaidly taucht,
His Craftis and his Office by and by
Of Divination or of Augury,
The Music Tonis to play on Harp wele fle,
And for to shute and let swift Arrowis fle.*

Of

Of the *Spanish* Translations I shall offer to the Reader the two following, one in Verse and another in Prose; the first by *Gregorio Hernandez de Velasco*, a Translation so well receiv'd among the *Spaniards*, that it has been printed, for what I know, no less than eight times.

Y estava alli con el el docto Iapis,

Hijo de Jaso, del divino Apollo

Sobre todos querido, al qual un tiempo

Perdidamente de su amor prendido

El mesmo le Ensenava con gran gusto

La Musica, y el arco, y Profecia.

The *Prosaick* Translation is by *Diego Lopez de Alcantara*, which entirely agrees with the before quoted.

Y ya estava presente Iapis, hijo de Jaso, Apollo le amava mas que a todos, a quien el proprio Apollo cautivo en otro tiempo, con grande amor enseñava la Profecia, la Musica, y les velozes saetas, sus artes y officios.

Both these Translators, as well as *Ogilby* in *English*, tho' we see they have followed the common reading *dabat*, yet they interpreted it by *enseñava*, *did teach*, *instruct*, *did bestow*; and not by *offering* or *proffering to chuse*.

These are the Translators that are come to my Knowledge, who have taken *dare* in the Sense we have explain'd. Others, and more in Number, I know, have done otherwise; but let this be remembred, and what all along we have taken Notice of, that they do not agree in the Meaning of *Dabat*. Some would have it to be *offerebat*, *did offer* all these Arts; others, *did proffer to chuse* any one of them; as if *Virgil* had said,

Augurium, Cytbaramve dabat, celeresve sagittas.

And also supposing, that *Apollo* offered at the same time *Physick* too: What led them into this Mistake is the Poet's saying,
suas

suas artes, sua munera, which they took in so general a Sense as implying all *Apollo's Arts and Gifts*, according to that Interpretation of *Donatus*, *suas, inquit, artes, sua munera. Quidquid artium noverat, optavit illi conferre.* Not attending, that *suas artes, sua munera* are here spoken *per appositionem* (to use the Language of the Grammarians) of the three Arts immediately after mentioned, *Augurium, Cytharum, ceteres sagittas*, which are indeed *Apollo's Arts*; but they are not all of them. They should not therefore have translated all his Arts and Gifts (4), or they should have specify'd the Nature or Condition of them, by which the general Import of the Word *All* would have been limited to such only, as *Cerretani* does.

Ogni scienza, ogni arte alma e pregiata.

i. e. Every Science, every Art that was noble and esteemed, among which it could not be reckon'd *Phyſick*, tho' *Apollo's Art* too, by what *Virgil* himself says of it after.

— *Mutas agitare inglorius artes.*

Which *Cerretani* translates, *Ignobili arti*, in opposition to the former, distinguish'd by their Nobility and Repute.

To examine the several Translations of this Passage, and shew the Faults and Negligence of the Translators, would be too long a Task for me at present, and too tiresome to the Reader; besides that it is foreign to the main Point in Question. I only wish for *Virgil's* Honour, and the Glory of the *English* Language, that the truly great Poet of our Age would do Justice to the *Roman Muse*, as he has already done to the *Grecian*.

I

After

(4) Thus among the *French*, *Perrin*, lui donnoit tous ses arts — *De Segrain* —
Lui voulut autrefois tous ses tresors donner — *L'Abbé de la Gandolle* de *S. Remy* —
Receut de ce Dieu le choix de tous ses dons, qui il dispence à ses favoris.

And among the *Italians*, *Annibal Caro*.

— *la Cetra, e l'arco*

E l'Vaticinio, e qual de l'arti sue

Più l'aggradasse, à sua scelta gli offerse.

After all the above alledged Testimonies, and Reasons given both for the Reading *Dedit* and its Interpretation, can any reasonable and impartial Man find Fault with our Author for quoting and interpreting this Passage in the like Manner? What other Proof can be given for a Reading in an ancient Writer than old MSS. and Editions? What for an Interpretation? But the most natural Sense of the Words, the Fitness of the Sense with the Character of the Persons introduced, according to the Rules of Art, and the Judgment and Authority of learned Men for it? All this, if I am not mistaken, has been more than sufficiently proved.

Some possibly will say, why did not the Author take Notice of this Variety of Reading and Interpretation? The Design of his Reflexions may serve for a proper Answer to the Question. He did not intend to examine *Virgil's* Passage as a Grammarian or modern Critick: No, he had a finer Taste than to relish so laborious but insipid Performances. His Design was only to lay open the secret View *Virgil* had in the Episode of *Aeneas's* being wounded and cured; discovering who was the Physician there introduced under the Person of *Iapis*. He proposes his Conjecture on this, and grounds it on such proper Arguments, that it comes near to Truth.

This and no other is the Design he proposed to himself, in the Execution of which he follow'd the Text of *Virgil* as he had read it, or possibly preferred the Reading *Dedit* to *Dabat*, as the more convenient and agreeable to the Character of the Persons introduced by the Poet. Critical Niceties and Disputes he avoided, knowing how unprofitable and endless they are; and being persuaded, as he expresses himself, that the Text of great Authors well considered, is always the best Comment on it self, and affords truest Light towards entering into the Sense and Spirit of them. Whereupon he declares, That had he been Master of Books, of which he was not, he would perhaps have chosen not to consult them. And indeed, it is for this Reason, that those ancient Latin Poets who imitated *Virgil*, understood the Sense of what he says better than the Commentators, as it is judiciously observed by *Joseph Castalio* (s).

Had

b) Rectius omnino quotquot ex veteribus Vergilium imitati sunt, Vergilii sensa affecti sunt, quam qui Commentarios in illum scripserunt. *Var. Lett. apud Gaudentium, in Miscel. Ital. tom 1. p. 21.*

Had our Author undertaken to examine the various Readings and Interpretations of the whole Passage, his Reflections, tho' always just and ingenious, would have been dryer and less entertaining; the Subject it self not admitting that Beauty and Easiness of Style, which allures the Reader to go through with an Author: Besides, it would have been no Advantage nor Profit to his Design.

It is needless to mention here the various Readings and Interpretations that occur in other Parts of this Passage. These Words alone relating to Physick:

——— *mutas agitare inglorius artes.*

I am sure, might furnish sufficient Materials for a long Dissertation.

I will conclude with *Virgil's* Epigram on *Antonius Musa*, not only because it is mentioned by our Author, but chiefly to observe that the Poet bestows on *Musa* the same Compliments he does on *Iapis*, viz. That *Apollo* gave *Musa* all the things he takes Delight in. And what can those things be, but those Arts he is the God and Dispenser of? That is, Augury, Musick, Darting and Physick. And what else but this does he say of *Iapis*? And if so, will not our Author's Conjecture be confirmed by it?

“ Quocumqueireferunt variae nos tempora vitae,

“ Tangere quas terras, quosque videre homines:

“ Dispeream, si te fuerit mihi charior alter.

“ Alter enim quis te dulcior esse potest?

“ Cui Venus ante alios, Divi, Divumque sorores

“ Cuncta, neque indigno, *Musa*, dedere bona.

“ Cuncta quibus gaudet *Phoebi* chorus, ipseque *Phoebus* (a).

“ Doctior O quis te, *Musa*, fuisse potest?

“ O quis te in terris loquitur jucundior uno?

“ *Clio* nam certe candida non loquitur.

“ Quare illud satis est, si te permittis amari,

“ Non contra, ut sit amor mutuus inde mihi.

(a) Thus with *Scaliger*, which I think more preferable to the vulgar Reading——
Phoebus, chorus ipseque Phoebi.

POSTSCRIPT.

WHILE this Vindication was under the Press, an Edition was published of the Bishop's Reflections, &c. under the following Title.

“ *Antonius Musa's Character represented by Virgil in the Person of Iapis. A Dissertation by F. Atterbury, late Bishop of Rochester, published from his Lordship's Manuscript.* ” I am therefore obliged to acquaint the Reader, that the said Edition is that, of which I have given him already an Account in the Preface: how it was intended to be published some Years ago, and then laid aside, because by comparing it with the original MS. it was found to be incorrect and imperfect. Whosoever will take the trouble to compare it with this, he will see the Difference, and easily be convinced of the Truth of the Fact. The Man who undertook that Edition having in his Hand all the Copies of it, was directed of late by a rash Resolution to dispose of them, and this for the sake of a little Profit. I did all what I could to dissuade him from it, and in particular I represented to him, the Injustice that would be done both to the Memory of the Author and to the Publick, by the publishing of the said Edition. But neither by Reasons, nor Advices, nor Offers of some Recompence, could I ever prevail with him.


And because I also find published without my Knowledge, the Preface I did formerly design for that Edition, had it not been found incorrect and imperfect; I think, since now I have had no Concern whatever in the publishing of it, I ought to do Justice to my self, by annexing that intended Preface to this Edition, which is made not only by my Care, but at my Expence.



TO



T O T H E
R E A D E R.

 *HE publishing of the following Piece
wants no Recommendation to the World.
The Name of an Author so well known,
and so deservedly admired for several
Books on various Subjects, publish'd in his Life-
time, sufficiently recommends a posthumous Work
of his, much more than any thing that could be said
in its Favour; and claims of it self Pretension to
general Applause. Such therefore being the Dis-
position*

To the R E A D E R.

position of the Publick towards the Character of the deceased Author, and such the Claim of the Work for a kind Reception, I cannot but wonder that it has been so long kept from their View. It was communicated to me but lately by a learned and worthy Gentleman, who very obligingly granted me a Copy of it. I read it more than once with due Attention, and found the Performance far above my Expectation. The oftener I read it, the more it pleased me, and the more it increased my Admiration. And indeed whosoever peruses it with Care and Reflection, will, I am persuaded, look upon it as a Master-piece of Criticism, and one of the most ingenious and most polite Compositions of the Kind, that was ever writ in our Language.

The Novelty of the Thought, and the Acuteness and Sagacity, in tracing out the most secret Views of the Roman Poet; the discovering of those uncommon Beauties of his Poem, either unperceiv'd or neglected by former Critics; and the exhibiting them in in so masterly a Manner; all this, I say, justly deserves the Admiration of the Reader. Through all the Work, though of a small Compass, and on a Subject so barren in its Nature and so much confin'd, the Author proves himself a Man of great Learning, a deep Critick, and a polite Gentleman:

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man; three Qualities, which are very seldom found united in the same Person.

Virgil, among the Latin Poets, was our Author's Favourite. By reading his Poem often, with a more than common Attention, and making those Observations which are requisite for relishing the Delicacies of that excellent Poet, he made himself Master of his Genius and Spirit; and thereby discovered the particular Views the Poet had in several Passages of his Composition. This is what, in reading ancient Authors, we ought to aim at, and endeavour to attain; and then we may pretend to understand them, and to be capable of imitating them occasionally; the crouding together various Readings, and the mustering up Quotations, according to the Mode of modern Criticks, shows indeed their great Labour in collating MSS. and old Editions; in collecting Passages from various Authors, and turning over voluminous Dictionaries: But is very far from being a Proof of their understanding and observing those delicate Strokes of the most refined Art, and of their shewing themselves Masters of the Skill, and the peculiar manner of the Writer. They rather confound and puzzle the Reader, and cast dark Clouds over the brightest Passages of an Author, whilst they are making a Parade of Greek and Latin Learning, wild Con-

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jectures,

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jectures, and far-fetched Interpretations, in order to lay claim to the Title of learned Men and Critics. No wonder therefore, that these Gentlemen, as has been generally observed, after all their Pains taken, and Time spent in reading the Classics, can neither think nor write in the delicate Taste, and after the easy and elegant Manner of the Ancients.

I cannot but take Notice of one Circumstance, which shews our Author to have been a Man of extraordinary Abilities: he drew up this admirable Piece of Criticism, not in his young Days, when the Memory and Imagination are in Bloom and full Vigour; neither in his firm and mature Age, when the Fruits of the Understanding are ripe; but in the last Period of his Life, almost decay'd by Time; a Season, when all those Branches of our nobler Parts are generally either entirely withered, or at the best, drooping and barren. Besides, his Body was almost worn out by long and painful Distempers, and his Mind sunk under the heavy Misfortune of being deprived of what Nature has deeply implanted in the Soul; a particular Affection, and most tender Love for his native Country, which (separated from his near Relations and his best and dearest Friends) he passionately desired to see again; and yet had not the least hope of ever being indulged in his Wishes.

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Notwithstanding all these Disadvantages, both of Nature and Fortune, which he then lay under, he yet was so blessed by Heaven, that they could not in the least weaken the Strength, or darken the Clearness of his Understanding; neither abate the Liveliness of his Imagination, or shake the Firmness and Readiness of his Memory. By these Assistances, he continued to converse with the Muses, with whom, from his earliest Youth, he had been intimately acquainted; and found in their Conversation that Dulce lenimen malorum, which is able to relieve a Man under the like Afflictions.

I am credibly informed, by Persons who have seen the MSS. that there are several of his Writings in the Hands of some of his Friends. It were to be wished, that those Gentlemen would not keep them from the Publick, nor deprive the learned World of the Advantages which would accrue to them, from the Perusal of the Works of so deserving a Man, who, for his superior Genius, universal Learning, Elegance of Stile, and Purity of Language, will always, whilst Learning and a good Taste of Writing continue to flourish among us, be admired, and looked upon as one of the brightest Ornaments of the English Nation. This is what even his most inveterate Enemies neither can, nor dare, deny him; a true and convincing Argument
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of a real and singular Merit: a Merit, which perhaps expects its Reward from the sounder Judgment of uncorrupt Posterity, when Men's Actions, by Length of Time and the Distance of particular Views, Motives, and Circumstances, shall either appear in a different Light, or be entirely forgotten; and when Sentiments shall be delivered with more Freedom and Security: Posterity, I say, may then be apt to lose all Sight of lesser Failings, and Errors of Conduct; in an intire Admiration of the Elevation of his Genius, the Dignity and Regularity of his Sentiments, and the Purity and Order of his Diction and Composition.



